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ABSTRACT

This curriculum guide is the outgrowth of a program developed by The American Forum for Global Education to help New York City teachers improve the teaching of Japan in their classrooms. The resource guide provides an interdisciplinary perspective on Japanese culture for secondary teachers and students. In addition to suggested classroom activities, there are background readings and notes for the teachers that can be used for enrichment lessons with students. The five chapters focus on: (1) "Literature and Language"; (2) "Education"; (3) "Culture"; (4) "Geography"; and (5) "Social Roles." A section of teaching resources offers a map of Japan, a description of the accompanying slides, a bibliography, and a 15-item videography. (EH)

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SO 029 231

Spotlight on Japan

Continuity and Change

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Elizabeth Mahony

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The editors wish to thank Hiroko Furuichi, a volunteer intern, for her contributions to this curriculum.

Introduction

During the academic year 1982, while still a classroom teacher, I was called down to my Principal's office and asked if I would be interested in learning more about Japan. The Board of Education had received funding to prepare 12 social studies teachers throughout New York City to become involved in a study and travel program to improve what was taught about Japan in the classrooms. This opportunity changed my academic life.

When I changed career paths and joined The American Forum as a Program Director, one of my earliest objectives was to provide other teachers with the same enrichment opportunities I had enjoyed. I was particularly eager to expose educators to the excitement and fun in teaching about Asia. In addition, I felt a strong commitment to develop innovative supplementary materials for secondary school teachers and students.

In 1993, The Center for Global Partnership of The Japan Foundation funded **The Japan Project** of The American Forum, a tri-partite study/travel program. Their generous support allowed us to develop an academic program in collaboration with The City University of New York at Hiroshima, Japan program of Lehman College. Twenty New York educators were selected. The Japan Project began with six in-depth week-end seminars, each focusing on a different aspect of Japanese culture. The seminars included an intensive review of the curriculum materials available on Japan for secondary schools.

The second part of the program was a three-week trip to Japan, the first week at the campus of The City University of New York at Hiroshima. The next two weeks involved a demanding travel schedule through three main Japanese islands of Kyushu, Shikoku and Honshu. The teachers learned to "ride the rails" on Japan Rail, eat *obento* lunches, sleep on *tatami* mats at *ryokans* (Japanese inns) and sit on the floor to eat wonderful *kaiseki* meals. We experienced the Japanese bath (*o-furo*), visits to medieval fortresses and castles, fabulous gardens at several locations, toured an automobile factory, experienced meetings with living "national treasures" (renowned craftsmen), viewed an evening festival of lights and did countless other things. It was a sensational experience!

We at The American Forum believe that it is the responsibility of teachers to share these special experiences with their colleagues. For the final part of the project, just two months after we returned, the Japan Project teachers participated in a city-wide professional development day to disseminate collected materials, demonstrate teaching strategies and to share knowledge gained. This guide, **Spotlight on Japan**, is a more formal way to present some of our observations to fellow educators, and to expand and develop the staff development day workshops. Much of the material is the outgrowth of personal experiences from the study and travel components. We have chosen not to develop materials which are easily available in textbooks. Instead, we have created an integrated guide to understanding the culture of Japan through an insight into the literature, the poetry, language, geography, spatial concerns, social roles and aesthetics. We feel this guide will be an interesting and valued addition to the materials available for teaching about Japan.

Hazel Sara Greenberg

Director of Curriculum
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and
Program Director
The Japan Project

Editor's Note

This curriculum guide is the outgrowth of a program developed by The American Forum for Global Education to help New York City teachers improve the teaching of Japan in their classrooms. Funded by a generous grant from the Center for Global Partnership of the Japan Foundation, the project had several components, one of which was a three-week study and travel tour in Japan.

This resource guide has been designed to provide an interdisciplinary perspective of Japanese culture for secondary school teachers and students. Our belief is that learning is more meaningful if it is not compartmentalized into separate subjects. After much discussion between and among the teachers involved in this project, we decided to focus on several compelling questions. Each section views a single question from multiple viewpoints.

Fundamental to this handbook is the belief that there is no substitute for a knowledgeable teacher. Therefore, in addition to the suggested activities, we have also included background readings and notes for the teacher. These essays may be used, in whole or in part, for enrichment lessons with students.

The strategies used in presenting these materials will, of course, be selected by the individual teacher who best knows the abilities of a class. We know that every student and every teacher brings a learning and teaching style preference into the classroom. Therefore, we have tried whenever possible, to encourage active learning through the use of a wide variety of cooperative and collaborative learning techniques, role plays and simulations.

Some of the materials that are incorporated in this guide were presented at teacher staff development programs; others have been created specifically for the purpose of this curriculum piece.

It is not the intent of this guide to present a political, cultural, or literary history of Japan. It would take many volumes to begin even the most cursory examination of their rich and enduring heritage. Rather, the intent of this handbook is to encourage American teachers to include lessons on language, literature, geography, social change and aesthetics to allow students the opportunity to view a culture from a different perspective.

Linda Arkin

Director of Instruction
Brooklyn and Staten Island HS
New York City Public Schools

TEACHER'S GUIDE

COOPERATIVE LEARNING

What is it? How does it work? How does it differ from what is happening in my classes? Why should I introduce cooperative learning into my classes? These are some of the questions you may have asked yourself about cooperative learning. Educational research indicates that when students are actively engaged in the learning process, they will learn more and retain more of what they have learned, and will feel good about the learning experience and themselves.

What is Cooperative Learning?

Cooperative learning is a teaching strategy whereby students interact and depend upon themselves and one another, rather than the teacher in order to complete a task within an educational environment which is intended to broaden their scope of knowledge. During this process, each student is responsible for a specific aspect of the learning activity, for remaining "on task," for what (s)he learns, and for what others learn. The student is an active rather than passive learner.

Cooperative learning fosters both academic and social advantages: improved attitudes about school and learning; increased motivation to learn; increased self-esteem; decreased negative competition; decreased dependence on the teacher, and acceptance of others' differences, to name a few. All of these, as part of the cooperative learning experience, promote increased interaction, interpretation and inquiry. (Vacca, Vacca, and Gore, 1991, p. 466-7.)

How to Achieve Cooperative Learning

The key to a successful cooperative learning experience rests in the grouping of students. Heterogeneous grouping which reflects varied student abilities, racial, ethnic, and gender differences is the ultimate goal.

However, when introducing students to the cooperative learning process, initial groups are usually formed randomly. To this end, some suggestions for random selection are:

- drawing the same number, symbol, color, etc. from a bowl, bag, or desk
- "counting-off" students (1-2-3-4; 1-2-3-4)
- "distributing written assignments to students and grouping them by assignment

Grouped students should then be given a task designed to promote working cooperatively (together) to complete the task. The task (assignment) should result in a product which can be heard, viewed, or, in some way, shared with the **entire** class.

At the onset, when the task is initially given to the groups, each member of a group has a specific role in completing the task. The usual roles are those of **reader, reporter, recorder,** and **manager.** Students decide among themselves who will do what. It should be stressed that all roles (jobs) are of equal importance and that there is no boss in the group. The distribution of specific roles or jobs within the group in and of itself promotes cooperative learning and inclusion rather than exclusion of some participants.

At first, there may be students who do not want to "carry their weight," but as they become more familiar with the non-threatening aspect of cooperative learning, every student can bring something to the learning experience, and, once the reluctant student realizes that (s)he has something to offer, (s)he does.

After students share what they have learned or created with the class, there should be some discussion about this "lesson." If time does not permit, the discussion can become a written homework assignment or carried over to the next day. The teacher may ask students for their initial reactions and/or comments or how they felt during the process or what was different about this lesson. This discussion will serve to start students to think about themselves as **responsible** learners, to think about the learning process, and to think about different ways of learning.

Subsequent introductory cooperative learning activities may follow the next day or several days later. In addition to the assigned task, routines associated with cooperative learning, such as immediately joining their groups on cooperative learning days or stopping group work on a given signal so that class sharing can take place etc., should be introduced. Students should remain in their initial groups until the teacher feels that they understand the basic concepts of cooperative learning.

Once this basic understanding occurs, the teacher may then want to change the composition of the groups so that each group consists of students of varied abilities, genders, racial and ethnic backgrounds.

Teacher's Role

The teacher, obviously, plays the most important role in the cooperative learning process. The teacher determines the final grouping of students, plans tasks with very specific outcomes in mind, determines the value point system for completion of certain tasks, determines assessment tools and the ways in which they will be used.

In addition, the **teacher serves** as a **facilitator, resource, and observer** during all cooperative learning activities. It is expected that the teacher will remain

actively involved by circulating among the groups and by joining groups for brief periods of time to facilitate, not to dominate. It is the teacher who signals closure to the cooperative learning activity by initiating sharing.

Finally, be prepared for noise levels above those to which you are normally accustomed. Cooperative learning at its best generates lots of discussion, sometimes all at once. However, the excitement generated by students who are taking an active and responsible role in their learning is infectious and wonderful to behold and to hear.

SIMULATIONS

The following ***guidelines*** *will help you conduct* ***effective simulation exercises.***

- Keep activities short and simple
- Arrange the classroom before students arrive.
- Give studen . clear directions and communicate expectations.
- Know when to stop and take advantage of the "teachable moment"

RESPONSE GROUPS

Another teaching strategy involves the use of ***response groups.*** *In order to ensure the success of group work, effective classroom arrangement is critical. Arrange desks so that students can talk and listen to each other. An overhead transparency or a flip chart should be prepared which contains a seating diagram. List group members' names so that students know where to sit and who is in their group.*

Be patient, but expect your students to get it right!

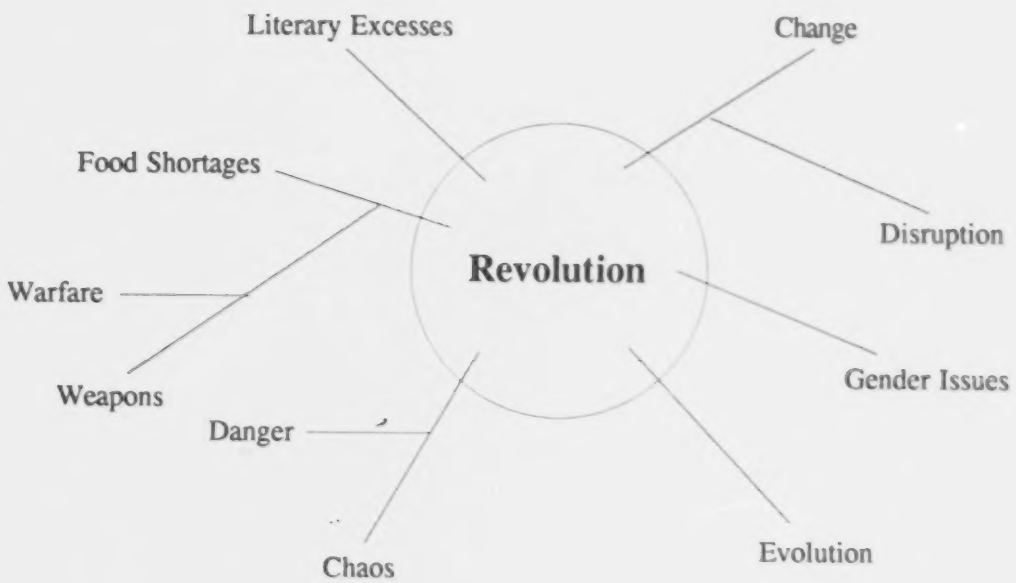
Select a facilitator and a recorder for each group. Quickly explain the roles of each. In the beginning, when you use response groups set a relatively brief time limit to promote focused discussion.

SEMANTIC MAPPING

This activity provides the teacher with a quick assessment of the students' background knowledge. It is also an excellent framework for introducing new vocabulary and concepts. From the students' point of view, the activity helps them to recall their prior knowledge and encourages them to share that with other students.

- Students are given a word, a phrase, or a concept.
- They are asked to think silently for a minute or two, jotting down any ideas or thoughts that come to mind.
- The activity is then opened to the class, and the students are asked to "brainstorm" their thoughts with fellow students.
- A map or web of ideas is developed which may be sequenced, prioritized or grouped.
- A summary activity would require the students to add new information to the map to create a written paragraph.

Sample Semantic Map



ANTICIPATION GUIDE

An anticipation guide consists of a series of statements about the content which is to be taught. Guides are effective teaching tools. They assess and develop students' prior knowledge. Categorizing enables students to learn new information.

- At the beginning of the lesson, students are asked to complete the guide individually by checking whether they agree or disagree with the statements.
- Then they may work in pairs or groups to group ideas that have something in common so that they can predict what the selection will be about.
- Next they read the selection and revise their opinions based on the information they read. This information should be written on the guide.

Statements are used rather than questions in these guides because students simply respond to the information. They do not have to generate information as they do when a question is asked. As students read, when their opinions are correct, they experience the "Aha!" of being right.

Sample Anticipation Guide: Japan

Directions: Below are some statements about the Japanese. Read each statement carefully. In the appropriate column, check whether you agree or disagree with the statement.

	Agree	Disagree
The Japanese are proud of their heritage and culture		
Japanese students are encouraged to "do their own thing."		
The school year in Japan is the same as in the U.S.		
Discipline and loyalty are important virtues in Japan.		
Many young Japanese admire Western clothes and music.		
Japanese schools are very rigid and formal.		

"WHAT I KNOW" CHART

This is a versatile strategy which may be used to help students tap into their prior knowledge of a topic or of a concept. This chart enables students to think and to write about what they already know, what they have learned (from the day's lesson or from an assigned reading), and what they need to know in order to facilitate a complete understanding of the lesson or reading.

How to Use the "What I Know" Chart

- Distribute the chart. At the top, write a key question.
- Have students brainstorm all they know about the topic. They write the information in Column I
- Pair students. Tell them to share all they know. Add new information to column 1.
- As students are doing this, the teacher should circulate and ask generic questions which encourage students to be more specific point them in another direction
- Tell them to place a dot (◦) in front of everything about which they are sure.
- Next, tell them to generate a question for every item about which they are not sure. Categorize questions. This may be done in groups, pairs, or individually.
- Write ALL the questions that have been generated on the blackboard.
- Direct the students to begin reading about the topic or to begin listening for answers to the questions as the lesson develops.
- As students read or listen, they should answer as many of their questions as they can. These answers are placed under *What I Now Know."*
- Discuss answers and identify what puzzles students or what they are curious about. Identify what original questions remain unanswered. Write these questions under *What I Need/Want to Know.* Answers to these questions can be researched.
- Then, and this is very important, ask, "What did you learn that you did not have questions for?" This information can be added under *What I Now Know.*
- Finally, provide the students with time to answer the key question.

What I Know Chart

Question: _____

What I Know	What I Now Know	What I Need/Want to Know
		Answer to Question:

JOURNALS

Journals are versatile learning tools. They tell teachers how individual students are progressing, what needs clarification, and what is understood. Journal writing requires students to process the learning of the lesson immediately, to acquire ownership of the information, to capture "fresh" insights, and to speak directly to the teacher.

An easy way to introduce either type of journal is by modeling. Compose a sample journal entry on the blackboard or on an overhead transparency. Share your thinking with the class. Let students ***hear you think and make corrections and changes.*** *Then, let students talk about what they will write before they write their own journal entries.*

Journal writing has many uses. It can be assigned to summarize lessons, for homework, as a "Do now" that provides a bridge from the previous day's lesson or as notes for absent students to consult. When the teacher reads the journals, (s)he responds to them as if (s)he were talking to the student. Since journal writing is "free" or spontaneous, and not revised, spelling and grammar do not "count."

LEARNING LOGS

Directions: We suggest that students receive a learning log every day, completing it at the end of the class in place of a teacher summary, or for homework.

Sample Learning Log (A)

10/9/9 I hate social studies Because it's Boring
10/10/9 this class needs a new floor
10/11/9 I like doin the role plays - i dont think I would like to live on an island because life would be boring. But i would like to go fishing on a boat.
10/12/9 I feel sorry for the boy and girl in Sound of Waves. When the townspeople began to gossip, it reminded me of what happened to my friends. In my country, people gossip alot.

Sample Learning Log (B)

10/9/9 Today's lesson was about The Pillow Book - a book written in the 10th century by a woman. I learned that some of the things she considered beautiful, I would also like. Some of the stuff she mentioned I didn't understand. I liked writing my own version of "Things That Should Be Large" Some of the other students really write well.
10/10/9 Todays lesson was about a different kind of poetry called haiku. I studied this once before, but this time we know more about the culture of Japan and how haiku fits in.
10/11/9 I like it when we get to do role plays. I could see how the characters in The Sound of Waves really felt.
10/12/9 We were talking about "Japan bashing" in social studies today. When I read a novel like Sound of Waves and realize that these people have the same feelings and fears and dreams as we do, I think any "bashing" is stupid.

Learning Log Form

Directions: At the end of the lesson each day it is important to think about what you have learned. This activity will help you remember the day's learning while it is still fresh in your mind.

1. Today's lesson was about _____

_____

_____

_____

_____.

2. I learned that _____

_____

and that _____

I also learned _____

_____

_____.

3. One thing I do not understand is _____

_____

_____.

Another thing that confuses me is _____

_____

_____.

4. I want to know _____

_____

_____

_____.

Name _____

Class _____ Date _____

DOUBLE ENTRY JOURNALS

Good readers employ a number of strategies to make sense of the material they are reading. Some of these strategies include paraphrasing, asking questions, seeing pictures (visualizing), making predictions and revising them, having feelings, making connections to other things the reader knows and recognizing signal words like, but, however, and, therefore.

Directions: Divide your paper in half by folding it from top to bottom. From the reading, select and copy a few sentences ***that interest you.*** Write them on the left side of the paper. On the right side, write your ideas about the part you chose.

Examples	**Your Responses**
questions	1. Write your questions or what you think the part means
pictures	2. Write what the writer helped you to see
predictions	3. Write what you think will happen
feelings	4. Write how you feel about the part you chose
connections	5. Write what the part you chose reminded you about

Double Entry Journal Sample

Carbohydrates ... Before a basketball game or track meet, an athlete will eat an orange or other fruit... Oranges are rich in glucose, a simple sugar. Glucose provides quick energy. A player may perform better with an increased supply.

> *Student response: Now I know why the coach provides oranges for us to eat during our basketball games. I will be sure to eat some at the next game and see if it makes a difference.*

Fats and oils ... Like carbohydrates, fats and oils are good sources of energy. ...fats and oils provide even more energy, gram for gram, than carbohydrates provide. Oils and fats are also used to build cell membranes.

> *Student Response: I'm confused. Why don't we eat fries or hamburgers before a game if they would give us more energy? I feel full when I eat them, but would they be better? Why not? I have to read more. What is a gram?*

Chapter 1
Literature and Language

Focus Question
How does an understanding of literature and language help us to better understand the culture?

Lessons
The Pillow Book - Sei Shonagon
The Sound of Waves
Poetry as a Cultural Icon
An Introduction to the Japanese Language

The Pillow Book - Sei Shonagon

Performance Objectives
Students will be able to:

- compare their reactions to everyday life with those of Sei Shonagon, a 10th century Japanese Court woman
- analyze the value of using a personal diary to understand a culture

Materials
Excerpts from *The Pillow Book* - Sei Shonagon

Teacher Background
Sei Shonagon was born in 967, the daughter of a descendant of the Emperor Temmu. Married briefly, she and her son lived in the Imperial Palace in the service of Empress Sadako from 993 until Sadako's death in 1000. The name Shonagon refers to the title of Sei's office. Shonagon wrote *The Pillow Book* (Makura no Soshi) about the year 1002, during the Heian period in Japanese history. The book is part diary and part essay. One of the unusual features of Japanese literature written during this period is that such works as *The Pillow Book* and *The Tales of Genji* were written by women. One theory is that Japanese men considered the writing of prose in their native language to be beneath them, and so they concentrated their literary efforts on poetry and Chinese prose.

Though Shonagon did not write down her ideas in *The Pillow Book* in any kind of connected style, some scholars have attempted to classify its content as follows:

1. names of things, such as rivers and mountains;
2. thoughts on place life, human affairs and nature;
3. diary accounts and narrative sections concerning Shonagon's experiences at the palace. In the diary sections, the author sometimes boasts of her knowledge of Chinese literature and the admiration this evokes from young noblemen. Shonagon is credited with creating expressions, such as the "dawn of spring" and "evening of autumn," that were so widely used by later poets that they became cliches.

Shonagon's prose writing is highly regarded for its witty style and insights. Yet it is the author herself who shines through her works, displaying a keen intelligence and sophisticated style of humor. The noted literary critic Donald Keene, regards *The Pillow Book* as the closest

Focus Question
How does an understanding of literature and language help us to better understand the culture?

Teacher Tips

Teacher may want to expand lesson to include point of view writing. For example, what comments would her son make? her servant?

Focus Question
How does an understanding of literature and language help us to better understand the culture?

approach to high comedy in Japanese literature. According to Mr. Keene, "It is a work without precedent, filled with flashing impressions and delicate touches (even) if lacking in depth."

Procedure
Prior to class, teacher duplicates **Student Worksheets** with excerpts from *The Pillow Book*. Cut along dotted lines between excerpts and fold each excerpt individually. On the outside, the teacher writes the title of the selection. Place folded excerpts in a box or basket and allow students to select one.

1) On entering the room, each student selects a folded paper which contains one excerpt. Caution them not to open paper until directed to do so.

2) Students are asked to respond to the title on the outside of the folded paper. Student's should write whatever the title suggests. Allow 8-10 minutes for writing activity.

3) When the class has finished writing, call on volunteers to read the title of their selection and their responses.

4) After a number of volunteers read their writing, everyone is asked to open the folded papers and read what Sei Shonagon had written on the same topic. The same participants who had read their own work, now read the words from *The Pillow Book*.

5) Ask class:

- Are there any similarities between your response and the original? Discuss.
- What differences did you notice?
- What do these writings reveal about the culture of Japan in the 10th century?
- To what extent would a contemporary Japanese teenager share some of the same values as this 10th century writer? A contemporary American teenager?

Summary
When researching a period in history, historians and social scientists frequently search for original diaries.

- How does a person's diary help us to learn about a culture?
- What are the dangers of relying on such a document as the only source?

Student Worksheets

Excerpts from *The Pillow Book* - Sei Shonagon by Morris Ivan, © Columbia University Press, New York. Reprinted with permission of the publisher. The excerpt numbers are used here for the purposes of identification.

---

109. Things That Are Distant Though Near

Festivals celebrated near the Palace.
Relations between brothers, sisters, and other members of a family who do not love each other.
The zigzag path leading up to the temple at Kurama.
The last day of the Twelfth Month and the first of the First.

---

16. Things That Make One's Heart Beat Faster

Sparrows feeding their young. To pass a place where babies are playing. To sleep in a room where some fine incense has been burnt. To notice that one's elegant Chinese mirror has become a little cloudy. To see a gentleman stop his carriage before one's gate and instruct his attendants to announce his arrival. To wash one's hair, make one's toilet, and put on scented robes; even if not a soul sees one, these preparations still produce an inner pleasure.

It is night and one is expecting a visitor. Suddenly one is startled by the sound of raindrops, which the wind blows against the shutters.

---

4. Things That Cannot Be Compared

Summer and winter. Night and day. Rain and sunshine. Youth and age. A person's laughter and his anger. Black and white. Love and hatred. The little indigo and the great philodendron. Rain and mist.

When one has stopped loving somebody, one feels that he has become someone else, even though he is still the same person.

In a garden full of evergreens the crows are all asleep. Then, towards the middle of the night, the crows in one of the trees suddenly wake up in a great flurry and start flapping about. Their unrest spreads to the other trees, and soon all the birds have been startled from their sleep and are cawing in alarm. How different from the same crows in daytime!

17. Things That Arouse a Fond Memory of the Past

Dried hollyhock. The objects used during the Display of Dolls. To find a piece of deep violet or grape-colored material that has been pressed between the pages of a notebook.

It is a rainy day and one is feeling bored. To pass the time, one starts looking through some old papers. And then one comes across the letters of a man one used to love. Last year's paper fan. A night with a clear moon.

29. Elegant Things

A white coat worn over a violet waistcoat. Duck eggs.
Shaved ice mixed with liana syrup and put in a new silver bowl.
A rosary of rock crystal.
Wisteria blossoms. Plum blossoms covered with snow.
A pretty child eating strawberries.

39. Nothing Can be Worse

Nothing can be worse than allowing the driver of one's ox-carriage to be poorly dressed. It does not matter too much if the other attendants are shabby, since they can remain at the rear of the carriage; but the drivers are bound to be noticed and, if they are badly turned out, it makes a painful impression.

The servants who follow one's carriage must have at least a few good points. Some people choose slender young men who look as if they were really made to be after-runners, but then let them wear threadbare hunting costumes and trouser-skirts that are dark at the hems and actually seem to be of shaded materials. This is a great mistake, for, as they amble along beside the carriage, these badly dressed young men do not seem to be part of their master's equipage to all.

The fact is the that people in one's employ should always be decently dressed. To be sure, servants often tear their clothes; but, so long as they have been wearing them for some time, this is no great loss and one can let the matter pass.

Gentlemen who have had official servants allotted to their households must certainly not allow them to go about looking slovenly. When a messenger or a visitor arrives, it is very pleasant, both for the master and for the members of his household, to have a collection of good-looking pages in attendance.

80. Things That Have Lost Their Power

A large boat which is high and dry in a creek at ebb-tide.
A woman who has taken off her false locks to comb the short hair that remains.
A large tree that has been blown down in a gale and lies on its side with its roots in the air. A man of no importance reprimanding an attendant.
The retreating figure of a sumo wrestler who has been defeated in a match.
An old man who removes his hat, uncovering his scanty top-knot.
A women, who is angry with her husband about some trifling matter, leaves home and goes somewhere to hide. She is certain that he will rush about looking for her; but he does nothing of the kind and shows the most infuriating indifference. Since she cannot stay away for ever, she swallows her pride and returns.

47. Rare Things

A son-in-law who is praised by his adoptive father; a young bride who is loved by her mother-in-law.
A silver tweezer that is good at plucking out the hair.
A servant who does not speak badly about his master.
A person who is in no way eccentric or imperfect, who is superior in both mind and body, and who remains flawless all his life. A servant who is pleasant to his master.
People who live together and still manage to behave with reserve towards each other. However much these people may try hide their weaknesses, they usually fail.
To avoid getting ink stains on the notebook into which one is copying stories, poems, or the like. If it is a very fine notebook, one takes the greatest care not to make a blot; yet somehow one never seems to succeed.
When people, whether they be men or women or priests, have promised each other eternal friendship, it is rare for them to stay on good terms until the end.
One has given some silk to the tailor, and, when he sends it back, it is so beautiful that one cries out in admiration.

127. Things That Should Be Short

A piece of thread when one wants to sew something in a hurry. A lamp stand. The speech of a young girl.
The hair of a woman of the lower classes should be neat and short.

84. I Remember a Clear Morning

I remember a clear morning in the Ninth Month when it had been raining all night. Despite the bright sun, dew was still dipping from the chrysanthemums in the garden. On the bamboo fences and criss-cross hedges I saw tatters of spider webs; and where the threads were broken the raindrops hung on them like strings of white pearls. I was greatly moved and delighted.

As it became sunnier, the dew gradually vanished from the clover and the other plants where it had lain so heavily; the branches began to stir, then suddenly sprang up of their own accord. Later I described to people how beautiful it all was. What most impressed me was that they were not at all impressed.

92. Things Without Merit

An ugly person with a bad character.
Rice starch that has become mixed with water. I know that this is a very vulgar item and everyone will dislike my mentioning it, but that should not stop me. In fact I must feel free to include anything, even tongs used for the parting-fires. After all, these objects do exist in our world and people all know about them. I admit they do not belong to a list that others will see. But I never thought that these notes would be read by anyone else, and so I included everything that came into my head, however strange or unpleasant.

98. Things That Give An Unclean Feeling

A rat's nest. The containers used for oil.
Someone who is late in washing his hands in the morning.
Children who sniffle as they walk. Little sparrows.
A person who does not bathe for a long time even though the weather is hot.
All faded clothes give me an unclean feeling, especially those that have glossy colors.

97. Things That Give a Clean Feeling

An earthen cup. A new metal bowl. A rush mat. A new wooden chest. The play of the light on water as one pours it into a vessel. The play of the light on water as one pours it into a vessel.

104. Things That One Is In A Hurry To See Or To Hear

Rolled dyeing, uneven shading, and all other forms of dappled dyeing.
When a woman has just had a child, one is in a hurry to find out whether it is a boy or a girl. If she is a lady of quality, one is obviously most curious; but, even if she is a servant or someone else of humble station, one still wants to know.
Early in the morning on the first day of the period of official appointments one is eager to hear whether a certain acquaintance will receive his governorship.
A letter from the man one loves.

132. Unsuitable Things

A woman with ugly hair wearing a robe of white damask. A handsome man with an ugly wife.
Hollyhock worn in frizzled hair. Ugly handwriting on red paper.
Snow on the house of common people. This is especially regrettable when the moonlight shines down to it.
A plain wagon on a moonlit night; or a light auburn ox harnessed to such a wagon.
A woman who, though well past her youth, is pregnant and walks along panting. It is unpleasant to see a woman of a certain age with a young husband; and it is most unsuitable when she becomes jealous of him because he has gone to visit someone else.
An elderly man who has overslept and who wakes up with a start; or a graybeard munching some acorns that he has plucked. An old woman who eats a plum and, finding it sour, puckers her toothless mouth.
A woman of the lower classes dressed in a scarlet trouser-skirt. The sight is all too common these days.
An elderly man with a black beard and a disagreeable expression playing with a little child who has just learnt to talk.

147. Features That I Particularly Like

Features that I particularly like in someone's face continue to give a thrill of delight however often I see the person. With pictures it is different. If I look at them too often, they cease to attract me; indeed, I never so much as glance at the beautiful paintings on the screen that stands near my usual seat.

There is something really fascinating about beautiful faces. Though an object such as a vase or a fan may be ugly in general, there is always one particular part that one can gaze at with pleasure. One would expect this to apply to faces also; but, alas, there is nothing to recommended an ugly face.

173. It Is Very Annoying

It is very annoying, when one has visited Hase Temple and has retired into one's enclosure, to be disturbed by a herd of common people who come and sit outside in a row, crowded so close together that the tails of their robes fall over each other in utter disarray. I remember that once I was overcome by great desire to go on a pilgrimage. Having made my way up to log steps, deafened by the fearful roar of the river, I hurried into my enclosure, longing to gaze upon the sacred countenance of Buddha. To my dismay I found that a throng of commoners had settled themselves directly in front of me, where they were incessantly standing up, prostrating themselves, and squatting down again. They looked like so many basket-worms as they crowded together in their hideous clothes, leaving hardly an inch of space between themselves and me. I really felt like pushing them all over sideways.

Important visitors always have attendants to clear such pests from their enclosures; but it is not so easy for ordinary people like me. If one summons one of the priests who is responsible for looking after the pilgrims, he simply says something like "You there, move back a little, won't you?" and, as soon as he has left, things are as bad as before.

126. Things That Should Be Large

Priests. Fruit. Houses. Provision bags. Inksticks for inkstones.
Men's eyes-when they are too narrow, they look feminine. On the other hand, if they were as large as metal bowls, I should find them rather frightening. Horses as well as oxen should be large.
Round braziers. Winter cherries. Pine trees. The petals of yellow roses.

81. Awkward Things

One has gone to a house and asked to see someone; but the wrong person appears, thinking that it is he who is wanted; this is especially awkward if one has brought a present.
One has allowed oneself to speak badly about someone without really intending to do so; a young child who has overheard it all goes and repeats what one has said in front of the person in question.
Someone sobs out a pathetic story. One is deeply moved; but it so happens that not a single tear comes to one's eyes - most awkward. Though one makes one's face look as if one is going to cry, it is no use: not a single tear will come. Yet there are times when, having heard something happy, one feels the tears streaming out.

The Sound of Waves - *Yukio Mishima*

Suggested Time
Twelve classroom periods - 2 or 3 weeks.

Performance Objective
Students will be able to:

- Read and analyze a major modern Japanese novel providing them with multiple perspectives with which to view Japanese culture

Material
The Sound of Waves by Yukio Mishima, Pedigree Press, a division of Putnam, 1956.

Teacher Background
This unit contains 12 lessons which are organized around the following guiding questions:

- Who are the Japanese? (Lessons 1, 12)
- How has the geography of Japan influenced the economic choices and livelihood of the Japanese? (Lessons 2, 9)
- How does the geography of Japan influence Japanese social customs and personal psychology? (Lessons 3,5,11)
- How has the Japanese reliance on the environment determined the nature of their religion? (Lesson 4)
- In what way has the geographical isolation of the Japanese affected their world view? (Lessons 6, 8)
- How does the climate of Japan influence the outcome of events in the novel? (Lessons 7,10,11)
- How does *The Sound of Waves* reflect key aspects of Japanese culture? (Lesson 12)

Vocabulary
A teaching strategy should be devised to help students understand and develop a strong vocabulary. Vocabulary words used throughout this unit include:

plummet	promontory	bestow	intervene
serene	crestfallen	crimson	intoxication
scrutiny	forte	ashen	perfunctory
extinguish	filch	reverberation	topography
implacable	dapple	incantation	taboo
parapet	taciturn	uncanny	opulence
apprehend	hinder	deity	squalid
prey	consummate		

Focus Question
How does an understanding of literature and language help us to better understand the culture?

Teacher Tips

These literature lessons were designed as part of an interdisciplinary approach. The English teacher will teach the literary lessons while the social studies teacher will focus on the area study. An art component is also desirable to complete the humanities approach.

Guiding Question
Who Are The Japanese?

LESSON 1

The Sound of Waves: Introduction to Japanese society

Performance Objectives
Students will be able to:

- identify ways in which Japanese culture differs from ours
- appraise the influence of the West and modernism on present day Japan

Procedure
Using newspapers and magazines such as *National Geographic* and *Japan Info* teacher will obtain visuals. Divide class into 5 groups. Distribute various photos, advertisements, match covers and postcards from Japan to individual groups. In place of such visuals, **show the slides at the back of this guide, particularly slides 1-4.**

- Based on these visuals, what can you say about the Japanese culture?
- What initial generalizations can you make about Japanese culture?
- What additional information would you need after having looked at these pictures? Brainstorm and categorize questions.

One designated individual from each group will share the visuals and the group's impressions with the entire class. Summarize on chalkboard. Ask students to copy first impressions in notebook to be used as a basis for comparison after they finish the novel.

Application
Distribute reading schedule for *The Sound of Waves.*

Based on today's lesson, respond to the following question in your literature log:

- In what ways do the Japanese seem similar to Americans?
- How do they seem to differ?

Teacher Tips

The visuals and/or slides used in the beginning of this lesson serve as "tools" for discovering students' prior knowledge about Japan. This is a good way to ascertain stereotypes and other misconceptions.

LESSON 2 *(Chapters 1 and 2)*

The Sound of Waves: The setting of the novel

Performance Objectives
Students will be able to:

- identify major characters of the novel
- locate Utajima on a map of Japan
- create a product to illustrate the importance of the sea on the lives of the characters

Teacher Background
The Sound of Waves is set on a small island called Utajima which is located off the coast of the main island of Honshu. The vast majority of the inhabitants are fishermen and depend solely on the sea for their livelihood and survival. Geographically, Utajima, with its mountains and surrounding sea, can be viewed as a microcosm of all Japan.

Procedure
Hang map of Japan on board and ask students to locate Utajima on map using the opening paragraphs of the novel.

- What other important aspects of the setting are introduced to you in the opening pages? (Yashiro Shrine, mountain views)
- The first character introduced in the novel is the Lighthouse Watchman. Describe the importance of beginning with this character.
- How is Shinji introduced to the reader? What gift is he bringing?
- What other "mysterious" character is introduced in Chapter 1?
- In your own words, describe how the sea is physically and emotionally "imprinted" on the characters? (pp. 6 - 8)

Allow students 5 minutes to work with a partner and locate at least 4 examples of sea imagery in chapters 1 and 2.

Application Students may do either activity:
a) *The Sound of Waves* is a very visual novel. Select a descriptive paragraph from Chapters 1 or 2 and recreate it in a drawing. Note the scene and describe why you chose it.
b) Create a dialogue between a fisherman from Utajima and yourself. Each of you will give two or three reasons why you would not want to trade places with the other.

Guiding Question
How has the geography of Japan influenced the economic choices and livelihood of the Japanese?

Teacher Tips

Duplicate the map in this guide or use a classroom map to give students practice in map reading skills.

Guiding Question
How does the geography of Japan influence Japanese social customs and personal psychology?

LESSON 3 *(Chapters 3 and 4)*

The Sound of Waves: The concept of *wa* (group harmony)

Performance Objectives
Students will be able to:

- define the concept of *wa*
- demonstrate the importance of community and group harmony to the Japanese
- analyze literary techniques utilized to develop characters

Teacher Background
The vulnerability of the island to natural elements and the economic interdependence of inhabitants encourage a cooperative spirit of community on Utajima. The strong sense of duty that the Japanese individual owes to family and society is instilled at a very young age. This communal spirit and allegiance to the group is called *wa*.

Procedure
At beginning of period, have students record reactions to the following first question in their literature logs. Allow 4-6 minutes for writing.

- What are your feelings about being a member of a club, team or organization? Be specific about groups you've joined and discuss how it felt to be a member.

Share literature log responses and introduce concept of *wa*. Read excerpts from pp. 29-32 (the exchange between Shinji and Hatsue).

- In your own words, describe Shinji's reaction when he heard the name of Hatsue mentioned.
- You are a television news reporter. Describe the meeting of The Young Men's Association in 45-60 seconds.
- How do community projects reflect the concept of *wa*?
- What are some of the techniques that the author uses to make his characters more realistic?

Summary/Application
Wa, group harmony, is a very important factor in determining how people behave in Japanese society. In the United States, we stress individualism. In an essay, choose the point of view you prefer and give reasons for this choice.

LESSON 4

The Sound of Waves: The role of Shintoism

Performance Objectives
Students will be able to:

- identify Shintoism as the indigenous religion of Japan
- compare and contrast Shintoism with personal beliefs
- evaluate the importance of Shintoism in the lives of the people of Utajima in general and Shinji in particular

Teacher Background
Shintoism is the indigenous religion of the Japanese. It is animistic and a kind of nature worship with the belief that **kami** (supernatural power of spirit) dwells in both animate and inanimate natural objects such as wind, sea, and rocks. This spirit is worshipped and appealed to for protection and favors by those who believe in Shinto.

The following are characteristic of Shintoism: Torii gates, white garments of priests and pilgrims, multiple "altars" throughout the shrine, strips of white cotton cloth hung for protection, worshippers heads are bowed, proximity to Buddhist temples, use of wooden plaques to make requests.

Procedure
In preparation for this lesson, teacher may assign a student to go to the library and bring in some pictures depicting Shinto symbols and style of worship. **Show slides of Shintoism. (slides 5-7)**

Have students record reactions to the following question in their literature logs.

- What do these pictures tell you about the nature and practice of Shintoism? What looks familiar and what looks different?

In an oral discussion teacher will ask students the following:

- Based on your reading of the novel, how would you describe the shrine in Utajima?
- What prayer is made by Shinji to the sea god? (p.25)

Ask a volunteer to role play Shinji petitioning the god.

Guiding Question
How has the Japanese reliance on their environment determined the nature of their religion?

Teacher Tips

One of the strategies in this lesson involves the use of **response groups.** In order to ensure the success of group work, effective classroom arrangement is critical. Arrange desks so that students can talk and listen to each other. An overhead transparency or a flip chart should be prepared which contains a seating diagram. List group members' names so that students know where to sit and who is in their group. Be patient, but expect your students to get it right!

Select a facilitator and a recorder for each group. Quickly explain the roles of each. In the beginning, when you use response groups set a relatively brief time limit to promote focused discussion.

Place the following graphic organizer on the chalkboard. Elicit responses from class.

	Differences	Similarities
Shintoism		
Western Religions		

Summary/Application

Organize students into response groups. (see **Teacher Tips**)

- Religion plays an important role in the life of Shinji and all the inhabitants of Utajima. Compare and contrast this with the role that religion plays in the lives of contemporary American teenagers.
- Using Shinji's prayer as a model, write a personal plea you might recite that reflects your life in your community.

To further highlight this lesson, a video on Shintoism, *Shinto, Nature, Gods and Man in Japan*, Peter Greely, 1984, is available from The Japan Society, NY, NY 212-832-1155.

LESSON 5: *(Chapters 5 and 6)*

The Sound of Waves: The developing relationship between Shinji and Hatsue

Performance Objectives
Students will able to:

- analyze the deepening relationship between Shinji and Hatsue
- work in groups to create a mini drama

Procedure
Have students record reactions to the following question in their literature logs.

- Do you believe "love at first sight" is possible? Explain.
- Why is Shinji becoming so restless? State answer in your own words.
- Discuss the circumstances surrounding the death of Shinji's father. How is his memory honored?
- What circumstances lead to Shinji and Hatsue meeting? (Read excerpts pp. 40-42)

Divide students into groups. Give each group the task of creating a five minute script describing the meeting between Hatsue and Shinji. The script may be for radio, television or classroom play. (see **Teacher Tips**)

Outline the techniques used by the author to show how the relationship is more fully developed in Chapter 6. (pp. 53-54)

Application
Gifts of fish are offered by Shinji and Hatsue to the gods and other people.

- What is the significance of the fish?
- What kinds of gifts would people in your community bring when visiting? What kinds of gifts do you enjoy receiving?

Guiding Question
How does the geography of Japan influence Japanese social customs and personal psychology?

Teacher Tips

When creating a mini drama the success depends on a number of factors. After you have created groups, each student must be given a specific role to perform-such as graphic designer, actor, writer, director or narrator. An overhead transparency or a chart can outline the tasks of each member. Allow students adequate time to develop script and to practice. Rearrange the classroom for dramatic presentations and use props and/or posters for effect. Set high expectations for presentations.

Guiding Question
In what way has the geographical isolation of the Japanese influenced their relationship with the outside world?

LESSON 6: (*Chapter 7*)

The Sound of Waves: The development of an "island mentality," (*Shimaguni*)

Performance Objectives
Students will able to:

- describe the ambivalent feelings of people on Utajima towards the outside world
- identify the role Chiyoko plays in the life of Shinji
- compare and contrast life in an isolated setting with urban living

Teacher Background
The provincialism and narrowness of the island sometimes weighs on the spirits of the young people. The school journey across the Gulf to the mainland of Japan is exciting, adventurous and yet fearful. The islander's contradictory attitude towards Honshu and the outside world can be viewed as analogous to Japan's historically ambivalent attitude towards foreigners.

Procedure
Pretend you are one of the young people on the island of Utajima. Write a letter to a friend describing the excursion being planned at the beginning of chapter 7. Make certain that you tell about the preparations for the journey as well as your expectations. Allow students 15-20 minutes to write their letters and then call on volunteers to read aloud.

- What is Shinji's attitude towards life on the island and his brother's journey? (Ch. 4 and Ch. 5)
- How does the outside world impact on the lives of the people of Utajima?

Application
Answer the following question in your literature log:

- Living in an isolated location or on an island has both advantages and disadvantages. The same is true about living in a large urban environment. Which of the two communities would you prefer to live in ten years from now? Explain.

LESSON 7: (*Chapters 8 and 9*)

The Sound of Waves: The relationship between Shinji, Hatsue, Yasuo and Chiyoko

Performance Objectives
Students will be able to:

- explain the impact of weather on the life of islanders
- identify feelings of love and passion between Shinji and Hatsue
- analyze the effects of jealousy on the characters

Teacher Background
A seasonal storm frees Shinji from work and enables him to secretly meet Hatsue. They are seen by Chiyoko who reacts jealously. Drought conditions prior to the storm forces Hatsue to get water from a stream at an assigned time in the middle of the night enabling Yasuo to confront her in a jealous rage.

Procedure
Read pages 72-78.

- How does the storm impact on the life of the islanders?
- In what way can this scene be viewed as the climax of the novel?
- What transpires between Yasuo and Hatsue at the water cistern? (Read pages 89-94)
- How is the storm a symbol of the emotional climate in the novel at this point?

Application
Write a journal entry describing the events and feelings on the day of the storm, or the day after, from the viewpoint of either:

a. Shinji
c. Yasuo
b. Chiyoko
d. Hatsue

Guiding Question
How does the climate of Japan influence the outcome of events in the novel?

Focus Question
What influence does the outside world have on the life of Utajima in general and Shinji and Hatsue in particular?

Teacher Tips

See p. xvi in the **TEACHER'S GUIDE** for a fuller explanation of Double Entry Journal writing.

LESSON 8: (*Chapters 10 and 11*)

The Sound of Waves: The interdependence of the characters

Performance Objectives
Students will be able to:

- note the influence of the outside world on the play of the children of the island
- identify other examples of cultural diffusion
- identify the harm done to Shinji and Hatsue by the interference of ill-intentioned villagers

Teacher Background
People do not live in a vacuum. The imaginations of Hiroshi and his classmates have been fired up by their trip "abroad." Shinji and Hatsue's clandestine meeting has become common knowledge to the people of the village and they are victimized by the malicious gossip.

Procedure
Have you ever been the victim of gossip or rumor? Is there such a thing as harmless gossip? Discuss.

- What sorts of games do Hiroshi and his friends play? Where did they learn about the "Old West?"

This is an example of cultural diffusion. Define. Are there other examples in the book? (Point out similarities between Shintoism and Native American religions p. 99)

- What secret does Hiroshi discover in the course of play?
- How does the rumor about Hatsue and Shinji spread?
- How do Jukichi and Ryuuji offer to help? (Read pp. 110-111)
- Why does Chiyoko's mood change so drastically? What does she resolve to do? (Read excerpts pp. 116-118)

The two following quotes are from *The Sound of Waves*, Chapter 11. Please read and respond to the questions that follow them.

It's all because I'm poor

- Shinji (p. 113)

- What is Shinji referring to in this line? Why does he feel this way? Do you agree with his conclusion?

Patience is the main thing. That's what it takes to catch a fish... Uncle Teru's no fool, and don't you ever think he can't tell a fresh fish from a rotten one.

- Jukichi

- What does each character mean?
- Why does he say it?
- Do you agree with the character's conclusion?
- What does Jukichi mean by this metaphor? Do you agree with his advice to Shinji? Why or why not?

Application

Select one of the following questions and respond in your literature log.

- Is there someone whose feelings you hurt because of malicious gossip? How might you make it up to that person?

- What sort of play did you and your friends engage in as a child? Was it similar to or different from Hiroshi's?

Guiding Question
How does the geography of the island influence the economic choices of the women and Utajima?

Teacher Tips

During the discussion on the islander's attitude towards nudity, you might want to ask students to read Chapter 3, **Worksheet: The Baths of Matsuyama.**

LESSON 9: (*Chapters 12 and 13*)

The Sound of Waves: The role of women

Performance Objectives
Students will be able to:

- identify diving as the primary source of income for women of Utajima
- recognize Shinji's mother as a woman of courage and integrity
- differentiate between moral and physical courage

Teacher Background
Like the men of the island, economic choices are limited for the women who must support their families by courageously diving for fish and abalone. Shinji's mother also shows moral courage when facing Hatsue's father on behalf of her son.

Procedure
We frequently describe people as being "courageous."

- What is your definition of courage?
- In what ways does Shinji's mother show courage in Chapters 12 and 13?
- How do the women of the island help support their families? Why don't they fish like the men?
- Why does their "job" require a great deal of courage? (pp. 136-136)
- What evidence is there that Shinji and his mother are in tune with nature? (pp. 123, 124, 132)
- In what way does the islanders' attitude towards nudity differ from ours? (Refer to public bathing)

Application
Select one of the following questions and respond in your literature log.*

- Have you ever given up something of value? Why? How did it make you feel?
- What do you think Mishima means by the following? (last line of Chapter 13)

> *And it was in this same fashion, that the politics of the island were always conducted.*

LESSON 10: (*Chapter 14*)

The Sound of Waves: The concept of a hero

Performance Objectives
Students will be able to

- examine Uncle Teru's reasons for inviting both Yasuo and Shinji on the trip
- determine criteria for a hero or role model judge Shinji's role as a true hero

Teacher Background
A typhoon (common climatic condition in Japan) presents Shinji with an opportunity to demonstrate great physical courage to the captain and crew of Hatsue's father's freighter.

Procedure
Allow students 4-5 minutes to work in pairs and answer the following questions.

- What is your idea of a hero?
- What qualities are inherent in a hero?

Brainstorm qualities and list on chalkboard. Categorize and classify student responses.

- Why do you think Uncle Teru arranged to have both Shinji and Yasuo do an apprenticeship on his ship?
- What are Shinji's duties aboard the Utajima-Maru? What is the real purpose of the trip?
- What test of courage is offered to both Yasuo and Shinji? (Read 161-165 or 163-165)
- In what way is Shinji's conflict with nature climatic and symbolic?

Ask students to make a list of the career options available to village boys of 17 or 18. Compare these options with the opportunities available to you. Summarize major differences.

Application
Respond to the following questions in your literature log.

- Does Shinji live up to your initial definition of a hero?
- In what ways can a person be heroic without just showing physical courage or brute strength? Do you know any heroes? Explain.

Guiding Question
How does the climate of Japan influence the outcome of events in the novel?

Guiding Question
How does the geography of Japan influence Japanese social customs and personal psychology?

LESSON 11: (*Chapters 15 and 16*)

The Sound of Waves: The resolution of the conflict

Performance Objective
Students will be able to:

- define conflict in a work of fiction
- construct a chart listing all the steps leading to the resolution of conflict between Terukichi and Shinji

Teacher Background
There are 3 basic factors contributing to Hatsue's and Shinji's eventual engagement: Shinji's innate sense of duty, goodness and purity; his act of courage performed for the good of not only himself, but the crew and the island community's support of his and Hatsue's cause (*Wa*).

Procedure
Teacher will write the word **conflict** on the chalkboard. Ask students to think silently about this word for about two minutes jotting down words or thoughts which come to mind. Class then "brainstorms" ideas and answers and records on board.

For 8-10 minutes students work in pairs and review the novel thus far for the conflicts faced by each of the major characters. Debrief and summarize on chalkboard. Classify the types of conflicts.

- In what way has Shinji's apprenticeship on the freighter been a growing experience for him?
- How have Hatsue and Shinji "grown" in the course of the novel? (pp. 182-183)
- What generalizations can be drawn about the role of conflict in fiction?

Summary

> *The only thing that really counts in a man is his get-up-and-go. If he's got get-up-and-go he's a real man... Family and money are all secondary... And that's what he's got - Shinji - get-up-and-go.*

- Do you agree with Terukichi's statement that "family and money are all secondary" in regard to marriage? Why/Why not?
- Do you think Hatsue and Shinji will have a successful marriage? Explain. What advice would you give them?

LESSON 12: (Summary Lesson)

The Sound of Waves: What is traditional Japanese culture?

Performance Objectives
Students will be able to:

- identify traditional roles of men and women in this culture
- compare and contrast initial impressions of the Japanese in the first chapter with their final impressions
- evaluate the role that economics plays in the life of the characters
- design final projects

Procedure
Working in triads, ask students to share initial impressions that they wrote in their literature logs in Lesson #1.

- What additional insights have they developed as a result of reading this novel?
- Based on their reading of the novel, what impressions were accurate? Inaccurate?

Explain the role that economic realities play in the lives of the characters in this novel.

- How do their financial situations limit or restrict their choices?

Compare the images of the traditional roles of men and women that emerge in this novel. Organize students into response groups.

From what you have learned about Japan both in this novel and in your social studies class, discuss the following question:

- In the contemporary world the women's role has changed. Do what degree can you assess that change?

Distribute the Final Project Worksheet. Review instructions, discuss and brainstorm possibilities. Assign due date and format.

Guiding Question
Who are the Japanese?

Teacher Tips

This group discussion should also draw on the material in Chapter 5 **Worksheet B - Then: Japanese Women Today** and in Chapter 3, **Worksheet: Cormorant Fishing**.

Final Project Worksheet

PART I

You will select 3 - 5 key scenes or moments in the novel to illustrate. Use an 8 1/2" x 14" sheet of paper which will eventually be folded in the selected number of panels.

Each panel must have:

- a hand drawn or cut-out picture representing scenes from the novel that you regard as interesting.
- both English and Japanese lettering describing the scene. You may use quotes from the novel and Project Worksheet #1 to assist you with the Japanese lettering.
- the panels must be neat and visually stimulating.

PART II

Write a 4 paragraph "companion" essay based on one or more of your panels. Choose from the following topics:

Love and Romance
Duty and the Importance of "Wa"
Courage and Heroism
The Role of Economic Realities
Nature and the Sea
Topic of your own choice (Teacher's permission needed)

The following questions must be addressed in your essay:

- How are these themes reflected in the novel?
- What are your feelings regarding these subjects?

Each essay must have an introduction, body and conclusion. Students will share their essays with the class.

Teacher Tips

If possible, teacher should collect and publish the final projects in the form of a manuscript. All students should receive a copy of the manuscript.

Poetry as a Cultural Icon

Performance Objectives
Students will be able to:

- identify the characteristics of a *haiku* poem
- compose *haiku* poetry
- evaluate how the emphasis on poetry in Japan provides an insight into their culture

Materials
Worksheet A: Shiki Masaoka, the Man and the Museum
Worksheet B: What is *Haiku*?

Procedure
In the small city of Matsuyama on the island of Shikoku, there is a municipal museum dedicated to Shiki Masaoka, one of the greatest of the nation's *haiku* poets. Distribute **Worksheet A: Shiki Masaoka, the Man and the Museum**. Students should be given time to read the selection and respond to the following questions.

- Who was Shiki? Why is he important in Japan?
- Do you think it is unusual to have a museum dedicated to poetry? Why?
- What does the museum tell us about Japanese culture?

Some of you have probably studied *haiku* poetry in an earlier grade. Let's review the special characteristics of *haiku* and summarize them on the chalkboard.

Distribute **Worksheet B: What is *Haiku*?**

Working in pairs or working alone, ask students to compose their own *haiku* by filling in the blanks in the model. Ask volunteers to share their *haiku* with the group. If possible encourage students to write other examples of *haiku*.

Summary

- We have been talking about literature and language. How has this lesson changed our perceptions of the role of poetry in a society?
- If you could have a museum of poetry in the United States what poems would you include? Explain your choices.
- How do your choices reflect our culture?

Focus Question
How does an understanding of literature and language help us to better understand the culture?

Teacher Tips

The Summary questions may be answered as part of a cooperative learning exercise. For more information, see p. vii-ix in the TEACHER'S GUIDE.

Student Notes

Worksheet A: Shiki Masaoka, the Man and the Museum

Before the Meiji era, Japan had been controlled by the samurai class and was cut off from communication with the rest of the world. However, several states forced the shogunate to end this self-imposed seclusion from foreign countries, which led to the creation of a new era. The Meiji era started in 1868 under very unstable conditions. Shiki Masaoka was born in Matsuyama one year before the Meiji era was established and he lived in some of the most exceptional times in Japanese history.

As a child, Shiki learned Chinese poetry from his grandfather, Kanzan Ohhara, and developed his talent for literature. He naturally became involved in a Chinese poetry circle with his friends. He also became interested in politics and, at fifteen, was determined to become a politician. Later, he went to Tokyo, and while studying at the university, began writing a novel, **Yamabuki no Hitoeda** (A Spray of Japanese Roses) and a haikai (haiku) essay entitled **Haiku Bunrui** (Classifying Haiku). In 1892 he dropped out of university and joined the *Nihon* newspaper staff, thus beginning his career as a journalist on the basis of a *haiku* column for the "Nihon" newspaper. During this time, he completed a novel named **Tsuki no Miyako** (A Town in the Moon).

Portrait of Shiki in his thirties (by Chu Asai)

Shiki's Signature

Worksheet A *cont.*

Around 1896, the literary revolution which Shiki had been helping to promote achieved success in the fields of *haiku*, modern style poetry, tanka and sketch poetry. Confined to bed, Shiki devoted himself to his creative activity and completed writing a number of essays, such as **Bokujuu Itteki** (A Drop of Chinese Ink) and **Byosho Rokushaku** (Six Feet in Bed), as well as some sketches in **Gangu Cho** (Sketch Book). In 1902, Shiki died at the age of thirty five.

Shiki Masaoka, who suffered from tuberculosis, began his service as a journalist during the Sino-Japanese War (1894-1895.) When his condition became critical he returned to his home town, Matsuyama, in order to rest where he stayed for about 50 days with one of his university friends, Soseki Natsume. Soseki later became one of the greatest novelists in Japan. At the time, he had been working for Matsuyama junior high school as an English teacher. The two writers enjoyed discussions about Japanese literature. Soseki was then developing his interest in the creation of literature and Shiki was engaged in writing an essay titled **Introduction to Haikai**, which offered a comprehensive analysis of the revolutionary movement in *haiku*.

Shiki Masaoka is remembered to this day as one of the greatest Japanese *haiku* poets, who contributed to the introduction of modern style and high literary quality as ingredients of Japanese traditional *haiku* poetry.

The Matsuyama Municipal Shiki Museum was constructed to keep alive the memory of Shiki Masaoka, the Father of modern *Haiku* poetry. The town of Matsuyama seems to possess a "mysterious creative power" that fosters literature and poetry and attracts authors and lovers of literature alike. Many eminent writers have also visited here for centuries. The Museum reflects Matsuyama's tradition and environment, both of which greatly influenced Shiki. It is the sanctuary of modern *haiku*.

Student Notes

Worksheet B: What is *Haiku*?

Haiku is, in short, a variation of Japanese seven-syllable poetry, which has three lines of five, seven and five syllables, respectively, and which contains a seasonal theme.

It is very short, perhaps the shortest poetry form in the world. This brevity forces writers to select words carefully and to condense meaning, which, in turn, contributes to the creation of a deep spiritual understanding. In other words, *haiku* is a type of symbolic poetry with its own method of expression.

A *haiku* poet usually adopts a theme related to the changes of nature or subtle circumstances which touch his or her feelings in daily life in order to express an individual perception of the spiritual world. The poet's attitude is often directed toward the concepts of Japanese philosophy. However, *haiku* can be created not only by experts in the form but also by laypeople.

Exercise
Read the following examples of haiku poetry:

In my native village
Even the flies
Bite deep.

Issa (1763-1827)

Spring rains
Find a path through
The roof's leak and a
honeycomb.

Basho (1644-1694)

- Keeping in mind some obvious features of *haiku* - simplicity, literal and suggested meanings, and spontaneity - complete the following *haiku* by supplying the missing words

An ancient _____!
A _____ leaps in;
The sound of the _____!

Let's have _____;
A _____ on the Yodo River
A _____ night.

An Introduction to the Japanese Language

Performance Objectives
Students will be able to:

- master simple Japanese expressions
- construct generalizations about Japanese culture based on linguistics

Materials
Worksheet A: The Japanese Language
Worksheet B: Resutoran De (At the Restaurant)
Worksheet C: English Loanwords in Japanese

Motivation
Does anyone in the class know any Japanese words?

Procedure
Duplicate a class set of worksheets. Elicit a list of words that students know. (If anyone has taken *karate*, he or she can count in Japanese.)

Distribute **Worksheet A: The Japanese Language** and review the sections on vowels and pronunciation. Practice the words of address chorally and then have students practice individually by going around the room and greeting one another. Have them use the formal address. **(e.g. *Konnichiwa Smith-san*.)**

Lead the class in a choral repetition of the months. Ask them what pattern they see. (*Gatsu* appears in each and the words *Ichi* though *Juni* are the numbers one through twelve.) Students take turns saying their birth month.

Students can practice the numbers in pairs by counting and then by quizzing each other, with one student writing a numeral between one and twelve and the other saying the word. They can further practice with one student asking "***Nanban ni okake desuka?***" (What number do you want?) and the other saying his phone number in Japanese. (In addition to the numbers 1-9, students will also need the word **zero,** the same as in English.)

Let's now pretend we are getting ready for a trip to Japan. Lead the class in a choral repetition of foods. Distribute **Worksheet B: At the Restaurant** and have students work in groups of three to develop a conversation between a waiter and two customers.

Focus Question
How does an understanding of literature and language help us to better understand the culture?

Teacher Tips

Note that the audio tape **"Fast and Easy Japanese"** by Warner Audio Publishing may be used in conjunction with this handout.

Focus Question
How does an understanding of literature and language help us to better understand the culture?

Groups may present their work to the class. The teacher should ask follow-up questions of the class (eg. What did John order to drink?).

Distribute **Worksheet C: English Loanwords in Japanese.** Students practice pronunciation and then write Japanese notes to each other, either in a writing roulette or as individuals.

Summary/Applications
We notice that there are several "categories" of words in Japanese. Some are from the Chinese, some are native to the culture and the newest categories are "loan words."

- What does this tell us about the connection between language and history? Language and technology?
- Can you find a similar example in the English language (e.g. brand names)?

Teacher may want to choose one or more of the following ideas to develop language issues in the classroom.

Role Play - students act out a scene between a Japanese and an American in which the language barrier is difficult to breach. They can use words from the list of foreign words that have been adapted by the Japanese. Puppets may also be used for this activity.

Cartoons - students can create cartoons depicting the difficulties experienced by Japanese trying to learn American idioms and slang.

Travel Guide Book - students create a guidebook for Japanese visitors coming to the United States giving advice on ordering food, shopping, attending a sports event, visiting an American high school, and so forth.

Dictionary - students create a dictionary of phrases and idioms that they feel are essential for a Japanese visitor coming to the United States.

Video - students create their own video to show a Japanese audience the positive and negative aspects of our culture and environment.

Worksheet A: The Japanese Language

Japanese Vowels

a	said ah as in father	san
e	said eh as in bet	desuka
i	said ee as in green	arigato
o	said oh as in tote	arigato
u	said ue as in soon	iku

Pronunciation

Most consonants are pronounced similarly to the way they are said in English. Japanese nouns have neither gender or number. Verbs are usually said at the end of a sentence.

Words of Address

ohayo - good morning
konbanwa - good evening
konnichiwa - hello
sayonara - goodbye
arigato - thank you

Months of Year - GATSU

Ichi-gatsu - January	Shichi-gatsu - July
Ni-gatsu - February	Hachi-gatsu - August
San-gatsu - March	Ku-gatsu - September
Shi-gatsu - April	Ju-gatsu - October
Go-gatsu - May	Juichi-gatsu - November
Roku-gatsu - June	Juni-gatsu - December

Foods

sushi - made of various kinds of fish and vegetables wrapped in rice and seaweed
tempura - usually made of vegetable deep-fried in a flavorful broth
osata - sugar
niku - meat
tori - chicken
sakana - fish
gohan - rice
ocha ippai - a cup of green tea
mizu - water
choshoku - breakfast
chushoku - lunch
yushoku - dinner

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Student Notes

Worksheet B: Resutoran De (At the Restaurant)

Sushi is made of various kinds of fish and vegetables wrapped in rice and seaweed. There are many delicious kinds of sushi.

Tempura is usually made of vegetables deep-fried in a flavorful batter.

Yakitori is skewered chicken broiled with herbs and spices.

ishii resutoran wa doko de-suka?
Where is a good restaurant?

Odoburu	**Dezato**	**Kissaten**
Appetizer	Dessert	Cafe

Nomimono wa nani ga ii desuka?
What would you like to drink?

Kyo no special wa nan desuka?
What is today's specialty?

Doy-sam menyu kudasai
Waiter, the menu please.

Nani ga yoroshii desuka?
What will you have?

A la carte ni shite kudasai
I'd like to order a la carte.

Korewa chumon shimasen
I didn't order this.

Mo osumi desuka?
Are you finished?

Taihen kekko deshita
The food was excellent.

Okanjo negaimasu
The check please.

Choshoku
Breakfast

Chushoku
Lunch

Worksheet C: English Loanwords in Japanese

Appu - Used in many compounds like imejiappu (to improve one's appearance) and ratfuappu (to improve one's way of life).

Baikingu - Viking. The name for any sort of smorgasbord or buffet as in chuka-balkingu (Chinese buffet).

Basuton-ten - Best ten or top ten.

Bijita - Visitor at a club. Or as in bijtiinguchimu (visiting team).

Chenji - change. Limited in meaning to change of Inning in baseball; menba-chenji is a substitution in baseball or other sports.

Derakkusu - Deluxe. Used figuratively in slang, as derakkusubaka, a deluxe, or total, idiot.

Ekisaito Suru - To become excited or excite. Used in reference to sporting events or popular music concerts.

Ero - Short for erochikku (erotic). A very common loan word.

Faito - Fighting spirit

Gettsu - "Get two." Used when calling for a double play in baseball.

Gorin-Pisu - Green peas

Gorunden Awa - "Golden hour" or prime-time on television.

Happi-endo - Happy ending

Hottokeki - Hotcakes

Kanningu - "Cunning." Means cheating on an examination.

Kissu - Kiss

Kone - An influential acquaintance. Short for konekushon (connection).

Mai-Ka - A car belonging to an individual, Literally, "my car."

Maito-Gai - A very strong man. Derived from "dynamite guy."

Masu-puro - Mass production. Short form of masu-purodakushon.

Meriken - Used today chiefly in compounds to indicate American origin of a product. Once meant a punch in the nose.

Student Notes

Nau Na Firingu - The now feeling; up-to-date.

No-Ka-De - No car day. A day on which traffic is prohibited in a given part of town.

No-Komento - No comment

O-Eru - O.L. Stands for office lady or woman employed in an office.

On-ea. On the air

Oru-Bakku - "All back." To comb the hair straight back.

Rabu - Love. Used most frequently in compounds like rabu-hoteru (love hotel, a hotel for trysts) and rabu-reta (love letter).

Rasuto-Hebi - "Last heavy." Means a big last effort.

Reja-bumu - Leisure boom or increased leisure time

Rimokon - Short for rimoto-kontororu (remote control). Used in slang to refer to a hen-pecked husband.

Romansu-Gure - "Romance grey" refers to the attractive grey hair of a middle-aged man.

Ron-Pari - Literally "London-Paris," a slang word for describing a cross-eyed person, who appears to see London with one eye and Paris with the other.

Sarariman - A white collar worker. Literally a salary man.

Sensu - Sense. Means good taste or good sense.

Sukotchi-Rokkusu - Scotch on the rocks

Suriru - Thrill

Sweat - Name of a popular soft drink.

Tafu - Tough, meaning strong.

Tore-Pan - Sweat pants for athletes. Short for toreningu-pantsu.

Uetto - "Wet" refers to a soft-hearted or sentimental person.

VSOP - Very Special One Pattern. In university slang, refers to anything made according to formula, such as James Bond movies.

Yuza - User or consumer of goods.

Chapter 2
Education

Focus Question
To what degree should the Japanese educational system change?

Lessons
A Visit to a Japanese High School
Japanese Educational Reform Efforts

A Visit to a Japanese High School

Performance Objectives
Students will be able to:

- examine a handbook from a Japanese high school
- compare and contrast requirements for Japanese students with those of American students
- assess how an educational institution gives us an insight into the culture of a people

Teacher Background
There are five stages in the Japanese education system: Kindergarten (age 3-6), Elementary School (age 6-12), Junior High School (age 12-15), Senior High School (age 15-18), College or University.

All Japanese children must attend school from ages six to fifteen, but many children begin earlier than this, starting kindergarten at the age of three or four. Almost all children stay in school until they are eighteen. After that, about a third of them go on for further education. Some students in Japan do not go to the senior high school nearest their homes. People feel that some schools and universities are much better than others. They believe that a student who goes to a good high school will be able to get into a good university, which will make it easier to get a good job. Therefore, there is intense competition for some schools.

All schools choose their students according to the results of entrance examinations. Each school makes its own examination. The examinations for the most famous schools are very difficult. In addition to day school, many students go to special private schools *(juku)* in the evening and on weekends to help them prepare for these exams.

The school year runs from April to March. Summer vacation lasts about six weeks. In addition to national holidays, school children also have two weeks off at New Year and a two-week break in the spring, between the old and new school years.

The school week begins on Monday and, in most schools, ends around noon on Saturday. The school day usually lasts from 8:30 a.m. until about 3:00 p.m., but many students stay until 5:00 or 6:00 to participate in sports or other activities. In elementary schools, there may be as many as 40 students in each class. Some schools have their children wear colored caps to make it easier for the teachers to keep track of them. This also helps prevent traffic accidents.

Most junior and senior high schools require their students to wear uniforms, and dress rules are strict. Boys' uniforms have generally been black with brass buttons and standup collars; girls usually have

Focus Question
To what degree should the Japanese educational system change?

Focus Question
To what degree should the Japanese educational system change?

worn navy blue uniforms with pleated skirts. Recently, though, many schools are changing the styles of their uniforms to make them more attractive and comfortable.

Students and teachers are responsible for keeping their schools neat and clean. Every day, a period of time is set aside for this task. Each class is divided into groups that take turns cleaning the classroom, hallways, toilets, and other areas used by the whole school. Some schools also have flowers beds that the children plant and maintain.

Procedure
Distribute **Worksheet A: An Interview with a Japanese High School Principal**. Students will discuss: (a) the international program in the school; (b) the requirements for being a teacher.

Distribute **Worksheet B: A Handbook from Hiroshima Akifuchu Senior High School 1993**. Working in groups of three (triads), students will examine the handbook and answer the following questions:

- How does the curriculum for Japanese schools (page 1) compare to the curriculum you are required to complete in your school?
- How are the clubs similar to or different from the ones you have in your school?
- Does the yearly school calendar resemble that of your school? Explain.
- How would you compare the school time schedule to your school's schedule?

Students will spend approximately 15 minutes in groups. Teacher will elicit responses from each group.

- What is your overall response to the requirements for being a student at Hiroshima Akifuchu Senior High School? Explain.
- What appeals to you about the school?
- What was unusual about the school rules?

Summary/Application
You have been assigned the task of writing a handbook for your high school. Students will share their responses.

- Based upon the example of the Hiroshima Akifuchu Senior High School, what would you include in your handbook?

Worksheet A: An Interview with a Japanese High School Principal

(This interview took place during the summer of 1993 when a group of American high school teachers visited Akifuchu Senior High School in Hiroshima, Japan. The principal, Makuto Shigeto, was the respondent.)

Teachers: Thank you for inviting us to your school.

Shigeto-san: It is our pleasure to host a delegation of visiting American teachers and welcome you to our school. This senior high school is a special high school which requires that students be interested in an international course of study.

Teachers: What does that mean Shigeto-san?

Shigeto-san: Our students have usually exhibited an early interest in international studies and that is their reason for selecting Akifuchu. Ninety-one percent of our students attend university after graduation. We offer both the regular course of study and an international course of study. Since this a prefectural school, certain students from the prefecture are invited for the regular course and any student from the prefecture can take the international course of study.

Teachers: What is the difference between the two courses of study?

Shigeto-san: I will give you a copy of our school handbook so you can see what we offer. However, I must say that certain standards apply to all our students. They include: following the school mottos; developing good social behaviors by saying "good-morning" and "good-bye"; attending school every day; and, encouraging close cooperation from their parents in the student and school activities. We firmly believe our school functions well because of the parental involvement.

Teachers: We are interested in your international connections.

Shigeto-san: We have had an international exchange with a school in Los Angeles for the last 10 years. Every March some of our students visit the L.A. school and every other year some of the American students visit Hiroshima. Other international exchange programs are with Australia and Malaysia. Some foreign students enroll for long and short stays at our school and Youth for Understanding and American Field Service send students to Akifuchu.

Teachers: We are sitting in a wonderful language laboratory room. Is this room typical of the facilities for language study found in Japanese schools?

Student Notes

Shigeto-san: I wish that were true! This room is only just over three years old and is a model for the prefecture, since they funded it. You will notice we use all Macintosh computers and we use a good deal of software from the United States. In fact, American lab materials are of better quality than the materials published in Japan. This lab is very special because we have electronic window shades, CD Rom, and audio-visual equipment. Some of our 3rd year (12th grade students) still have difficulty with English so we have closed caption language aids. The teacher also uses program guides and movies to help the students speak English better. There are thirty assistant English teachers in the prefecture and we have one of those teachers on staff here at Akifuchu.

Teachers: As principal of this very important school, how much control do you have?

Shigeto-san: I am responsible for the healthy work atmosphere in my school. I spend a good deal of time with the teachers, talking about any problems they might have. I am able to control the environment of the school as well as the teachers who work here. The Central Board of Education (Mombusho) controls the curriculum.

Teachers: Do many of your students want to become teachers?

Shigeto-san: Yes. Many graduates want to enter private companies or work for the government but teachers are highly regarded in Japan and the salary is not too bad. However, it is not easy to become a teacher. Only one in seven test-takers pass. When I select my teachers, I am able to get information about their personal qualities as well as their professional degrees. The grade each teacher achieved on his college thesis determines his/her position on the selection list. In this school 75% of the teachers are men and 25% are women. Unfortunately, women have more limited opportunities. In this prefecture, out of 408 high schools, no woman is a principal or vice principal. In the junior high schools some have administrative positions and in the elementary schools 10% of the principals are women.

Teachers: Please tell us something about the teacher's schedule.

Shigeto-san: Our teachers have three-to-four classes each day. They teach about 18 hours a week but they are in school very early and leave very late. Each class can have as many as forty students.

Teachers: Are your students required to study about the U.S.?

Shigeto-san: There is no mandated course of study similar to some global studies courses required in American high schools. Our students learn about the U.S. through their English language class and in their social studies and world history classes.

Teachers: Thank-you for all your time Shigeto-san.

Worksheet B: A Handbook of Hiroshima Akifuchu Senior High School 1993

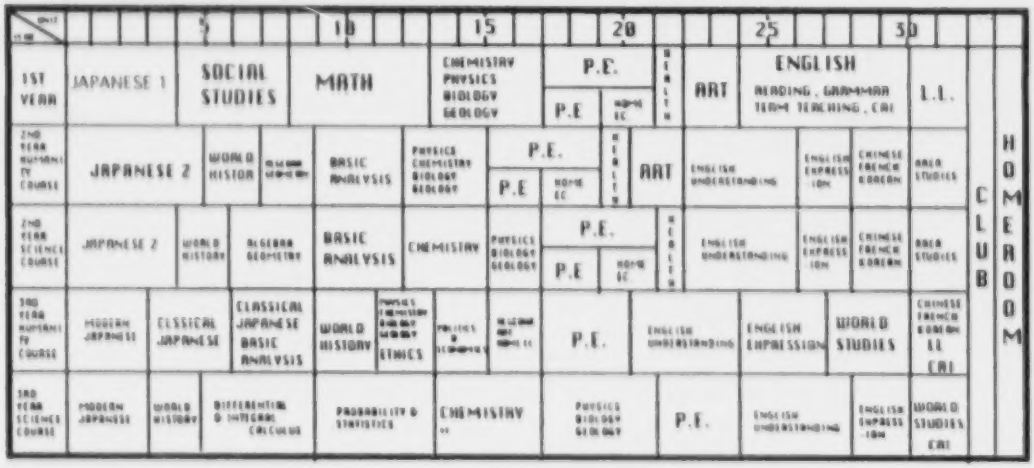
OUTLINE OF AKIFUCHU SENIOR HIGH SCHOOL

Foundation Year: 1980
Kind of school: Public school (Students are selected; co-education)
Principal: Mr. Makoto Shigeto
School Mottoes: To be independent and self-reliant
To love learning and knowledge
To train both mind and body

What is the international course aiming at?

1, To respect others
2, To understand one's own culture and introduce them
3, To accept other cultures and respect them
4, To communicate with people from other countries
5, To express one's own opinions
6, To process information
7, To understand global issues and participate in some activities

CURRICULUM (INTERNATIONAL COURSE)



CLUB ACTIVITIES

KENDO, SOCCER, GYMNASTIC, TABLE TENNIS, TENNIS, SOFT TENNIS, BASKETBALL
BADMINTON, VOLLEYBALL, BASEBALL, TRACK& FIELD, KARATE, JUDO, WANDER VOGEL, (HIKING)

ENGLISH SPEAKING SOCIETY, PHOTOGRAPHY, NEWSPAPER, LIBRARY, ART, DRAMA,
BROADCASTING, BRASS BAND, CALLIGRAPHY, TEA CEREMONY, COMPUTER,

TIME SCHEDULE

MONDAY ~ FRIDAY		SATURDAY	
FACULTY MEET	8:20 ~ 8:35	1ST PERIOD	8:35 ~ 9:25
S. H. R.	8:35 ~ 8:45	2ND PERIOD	9:35 ~ 10:25
1 ST PERIOD	8:50 ~ 9:40	3RD PERIOD	10:35 ~ 11:25
2ND PERIOD	9:50 ~ 10:40	4TH PERIOD	11:35 ~ 12:25
3RD PERIOD	10:50 ~ 11:40		
4TH PERIOD	11:50 ~ 12:40	ASSEMBLY : THURSDAY 8:35 ~ 8:50	
LUNCH TIME	12:40 ~ 13:25		
CLEANING	13:25 ~ 13:40		
5TH PERIOD	13:45 ~ 14:35		
6TH PERIOD	14:45 ~ 15:35		

NOTICE

1, Be sure to come to school and leave school with your host student. You should be careful about the traffice and observe the traffic rules. Keep to the left side of the road in single file when you come to school by bicycle. Please wear a helmet when you ride a bicycle.

2, School begins at 8:35. It is desirable to be at school by 8:20. Classes end at 15:35 Monday through Friday and at 12:25 on Saturday. (No school on the second Saturday of the month) You should not leave your seat without permission during the class period.

3, We have fifteen minutes' cleaning time after lunch. In Japan it is students' duty to clean the school.

4, When you want to leave the campus before classes end or you want to stay at school after 17:00, you should get your homeroom teacher's permission.

5, When you have to be absent from school, your homestay parent should send a message or phone 282-5311, giving the reason for your absence.

6, The students of this school are required to wear school uniforms, but short-term stay students are not. You are expected to dress and groom yourself neatly in clothes that are suitable for school activities.

7, If you are asked to help Japanses teachers of English in class, please do so.

ANNUAL EVENTS 1993

APRIL
- ENTRANCE CEREMONY
- 1ST TERM STARTS
- ORIENTATION CAMP (1ST YEAR)
- EXCURSION
- MEDICAL CHECK-UP

MAY
- STUDENT COUNCIL ELECTION
- MID-TERM EXAMS

JUNE
- WINDWARD'S VISIT TO AKIFUCHU
  (It was canceled this year.)

JULY
- END-OF-TERM EXAMS (7/7 ~ 13)
- SPORTS MEET (7/14 ~ 16)
- SUMMER VACATION (7/21 ~ 8/31)
- VISIT TO AUSTRALIA
- EXTRA CLASSES

AUGUST
- ENGLISH SUMMER SEMINAR (1ST YEAR)
  (8/23 ~ 25)

SEPTEMBER
- 2ND TERM STARTS (9/1)
- COVENANT PLAYERS : ENGLISH LANGUAGE COMMUNICATION PROGRAM (1ST YEAR)

OCTOBER
- CULTURAL FESTIVAL (10/2 ~ 3)
- SPORTS FESTIVAL (10/9)
- MID-TERM EXAMS (10/18 ~ 21)
- OPEN DAY (FOR NEWCOMERS TO BE)

NOVEMBER
- ART DAY (11/22)
- SPEECH CONTEST (11/24)

DECEMBER
- END-OF-TERM EXAMS (12/8 ~ 14)
- SPORTS MEET (12/15 ~ 17)
- CHRISTMAS BREAK (12/25 ~ 1/7)

JANUARY
- FINAL EXAMS (3RD YEAR)
- JAPANESE DEBATE TOURNAMENT (1/26)
- SCHOOL MARATHON

FEBRUARY
- RESEARCH TRIP TO MALAYSIA
  (2ND YEAR) (2/2 ~ 6)

MARCH
- GRADUATION CEREMONY (3/1)
- VISIT TO WINDWARD (3/1 ~ 26)
- END-OF-YEAR EXAMS (3/5 ~ 10)
- SPRING BREAK (3/20 ~ 4/5)

Focus Question
To what degree should the Japanese educational system change?

Japanese Educational Reform

Performance Objectives
Students will be able to:

- list the reform efforts currently under discussion in Japanese educational groups.
- analyze the efficacy of these efforts
- determine if Japanese educational efforts would be appropriate for American education.

Material
Duplicate a class set of Worksheet A: *Yomiuri Shimbun* Opinion Survey on Education, and Worksheet B: Seven Recommendations to Revitalize School Education.

Procedure
Teacher will develop a semantic map based upon students' perceptions of Japanese education. Topics to discuss include:

Quality of Curriculum
Student Behavior
Role of Family and Government
Individuality

Teacher will elicit student responses and list on chalkboard.

In spite of the success of Japanese education, there has been a movement to make substantial reforms in the system.

Distribute **Worksheet A: *Yomiuri Shimbun* Opinion Survey on Education**. Teacher will debrief answers with class.

- What recommendations would you give to the Japanese to reform their schools?

In 1985, a "Blue Ribbon Panel" was assembled to discuss educational reform in Japan. They came up with several suggestions.

Distribute **Worksheet B: Seven Recommendations to Revitalize School Education**. Teacher will debrief responses with class.

Teacher Tips

Semantic mapping provides teachers with a quick assessment of the student's background knowledge. Students are given a key concept to think about, responses are elicited, and the activity develops into a classroom discussion. For more information, see p.x in the TEACHER'S GUIDE.

- If you could create your own school, which of these recommendations would you include during the development stage of your school? Why? Explain.
- Which of these recommendations would be most beneficial for Japanese students?
- Look at recommendation #7. Do you think American schools should be held responsible for moral education? Explain your answer.

Summary/Application

One of the primary responsibilities of any society is educating the young people of it's nation. That educational mandate can often cross over into different areas of society.

Write a short essay discussing the role of schools in a society. In your answer, consider how schools help to shape a culture, which groups are included and which groups can be excluded as well as any other issues you consider important.

Students will share their responses.

Focus Question

To what degree should the Japanese educational system change?

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Worksheet A: *Yomiuri Shimbun* Opinion Survey on Education

(When the Japanese national newspaper Yomiuri Shimbun conducted an opinion poll of prominent members of Japanese society in March 1984, 70% of the respondents said that compulsory education was being distorted by an overemphasis on the school entrance examination system. Another 60% were dissatisfied with the lack of moral education in the classroom. These figures indicated a deep-seeded dissatisfaction with the present educational system in Japan.)

Seven out of ten respondents said there was an overemphasis on the school entrance examination system. These responses came primarily from people who were involved in education.

60% said there was an absence of "moral education." This response came largely from educational and business leaders.

40% said there was poor quality among the teachers and their inability to deal with dropouts.

Some of the comments made by respondents included:

> "Teachers don't care enough about their pupils and are doing quite poorly in helping them develop personality."
>
> "The Education Ministry and Japan Teachers' Union are too bureaucratic."
>
> "Physical Education is being underestimated."

There was a marked concern about the rise of juvenile delinquency. 54% of the respondents said the "home" was responsible for this problem. 24% blamed "society." 10% blamed the "school."

However, a considerable number of people said the three issues were closely interrelated and it is not realistic to single out just one.

Questions

- What were the major criticisms of the Japanese educational system?
- Do you think these criticisms are different from or the same as those of the American educational system? Explain and give examples when possible.

Worksheet B: Seven Recommendations to Revitalize School Education

1. We should increase the variety of schools. We recommend that anyone truly interested in education should be permitted to open a school. Schools should have distinctive characteristics run by dedicated educators with a firm and sound philosophy of education.

2. Children should be allowed to attend schools of their choice.

3. The teacher licensing system should be revised to allow unlicensed people to teach full-time or part-time, providing they have the ability, aptitude and genuine interest in education.

4. Each child should receive an education to match his/her abilities. The present system of school years by age should be less rigid. Students should be allowed to jump classes and slow learners might need to repeat a grade. Children with special talents would benefit greatly if they were allowed to attend advanced classes in these particular fields.

5. We currently have a 6-3-3 system. However, there is nothing wrong with a 6-4-2 or 6-6 or even a 5-4-3 system. The choice should be left to each school.

6. Each school should have its own school entrance examination system. Some schools may decide to accept students on the basis of comprehensive standards of evaluation, including records on such extracurricular activities as cultural, artistic, athletic and community activities.

7. Moral education should be enforced. Students should be held responsible for their own words and actions; they should be kind and considerate toward others; and they should have respect for law, social rules and justice. These rules are indispensable to society's sound progress.

Questions

- What is your opinion of these recommendations?
- Which would you like to see instituted in American schools? Explain.

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Chapter 3
Culture

Focus Question
How does a culture show its face to the world?

Lessons
Hiroshima Through Japanese Eyes
Cormorant Fishing
The Role of Aesthetics in Japanese Life
The Japanese Bath
The Japanese Department Store

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Hiroshima Through Japanese Eyes

Performance Objectives
Students will be able to:

- show how the bombing of Hiroshima affected the end of WWII
- describe the bombing of Hiroshima from the point of view of a young Japanese woman
- explain and discuss the reasons for the creation of a memorial park

Teacher Background
Sadako Sasaki died in 1955 several years after the attack of a radiation related illness caused by the bombing.

Sadako was not able to fold all one thousand paper cranes in accordance with the old story. However, her classmates folded 356 cranes so that one thousand were buried with Sadako. In a way she got her wish. A book was published in Sadako's memory. Young people throughout Japan helped collect money to build a monument in Hiroshima Peace Park to her and all children who were killed by the atom bomb.

A folded crane club was organized in her honor. Members still place thousands of paper cranes beneath Sadako's statue on August 6th, Peace Day in Japan.

Procedure
Brief student report on Hiroshima and Nagasaki.

Ask students who have prepared reports on Hiroshima and Nagasaki to explain the events to the class. Otherwise, teacher might ask if any students know what happened in these two cities in 1945.

Read **Worksheet: Sadako and the Thousand Paper Cranes**. In your own words, briefly summarize the point of view in this selection. List responses on board.

- What are the dangers of radiation?
- What is the legend of the cranes?
- In what way did Sadako get her wish to live forever?

Ask students to brainstorm the following question. List responses on board.

> **When you hear the word 'park', what images come to your mind?**

Focus Question
How does a culture show its face to the world?

Focus Question
How does a culture show its face to the world?

- If you saw the remains of a bombed-out building in a park along with all the images you've described would the two visions of a park blend together? (If possible, show slides included in this guide)
- What purpose is served by keeping the ruin in a beautiful park?
- How do these bombed-out images make you feel?

As part of the Hiroshima Peace Park, there is a museum about the bombing of Hiroshima and the events that devastated the city and its people. **Show slide of Hiroshima Peace Park. (slide 8)**

- Can you think of other examples of museums and/or monuments which commemorate sad events? List and discuss.
- What is the value of a museum created to remember a tragic period like this?
- Why do we say people "must remember?"

Writing Assignment
The statue in the Hiroshima Peace Park has a plaque. Engraved on this plaque are the following words:

This is our cry
This is our prayer,
Peace in the world.

- What words could you add to this short cry for peace?
- What would you like to add to remind people about the folly of war? Write a 2-3 paragraph essay to express your feelings.

Worksheet: Sadako and The Thousand Paper Cranes

selections from pages 2 and 3

Rushing like a whirlwind into the kitchen, Sadako cried, "Oh, Mother I can hardly wait to go to the carnival. Can we please hurry with breakfast?"

Her mother was busily slicing pickled radishes to serve with rice and soup. She looked sternly at Sadako. "You are eleven years old and should know better," she scolded. "You must not call it a carnival. Every year on August sixth we remember those who died when the atom bomb was dropped on our city. It is a memorial day."

Mr. Sasaki came in from the back porch. "That's right," he said. "Sadako chan, you must show respect. Your own grandmother was killed that awful day."

"But I do respect Oba chan," Sadako said. "I pray for her spirit every morning. It's just that I'm so happy today."

As a matter of fact, it's time for our prayers now," her father said.

The Sasaki family gathered around the little shelf. Oba chan's picture was there in a gold frame. Sadako looked at the ceiling and wondered if her grandmother's spirit was floating somewhere above the altar.

"Sadako chan!" Mr. Sasaki said sharply. Sadako quickly bowed her head. She fidgeted and wriggled her bare toes while Mr. Sasaki spoke. He prayed that the spirits of their ancestors were happy and peaceful. He gave thanks for his barbershop. He gave thanks for his fine children. And he prayed that his family would be protected from the atom bomb disease called leukemia.

Many still died from the disease, even though the atom bomb had been dropped on Hiroshima nine years before. It had filled the air with radiation -- a kind of poison -- that stayed inside people for a long time.

At breakfast Sadako noisily gulped down her soup and rice.

selections from pages 18 and 19

"Watch!" she cut a piece of gold paper into a large square. In a short time she had folded it over and over into a beautiful crane.

Sadako was puzzled. "But how can that paper bird make me well?"

"Don't you remember that old story about the crane?" Chizuko asked. "It's supposed to live for a thousand years. If a sick person folds one thousand paper cranes, the gods will

Student Materials

Selections from pages 2, 3, 18 and 19 from **Sadako and the Thousand Paper Cranes** by Eleanor Coerr, text copyright © 1977 by Eleanor B. Coerr. Reprinted by permission of G.P. Putnam's Sons.

Student Notes

grant her wish and make her healthy again." She handed the crane to Sadako. "Here's your first one." Sadako's eyes filled with tears. How kind of Chizuko to bring a good luck charm! Especially when her friend didn't really believe in such things. Sadako took the golden crane and made a wish. The funniest little feeling came over her when she touched the bird. It must be a good omen.

"Thank you, Chizuko chan," she whispered. "I'll never part with it."

When she began to work with the paper, Sadako discovered that folding a crane wasn't as easy as it looked. With Chizuko's help she learned how to do the difficult parts. After making ten birds, Sadako lined them up on the table beside the golden crane. Some were a bit lopsided, but it was a beginning.

"Now I have only nine hundred and ninety to make," Sadako said. With the golden crane nearby she felt safe and lucky. Why, in a few weeks she could be able to finish the thousand! Then she would be strong enough to go home.

That evening Masahiro brought Sadako's homework from school. When he saw the cranes, he said, "there isn't enough room on that small table to show off your birds. I'll hang them from the ceiling for you."

Sadako was smiling all over. "Do you promise to hang every crane I make?" she asked. Masahiro promised.

"That's fine!" Sadako said, her eyes twinkling with mischief. "Then you'll hang the whole thousand?" "A thousand!" her brother groaned. "You're joking!" Sadako told him the story of the cranes. Masahiro ran a hand through his straight black hair. "You tricked me!" he said with a grin. "But I'll do it anyhow." He borrowed some thread and tacks from Nurse Yasunaga and hung the first ten cranes. The golden crane stayed in its place of honor on the table.

After supper Mrs. Sasaki brought Mitsue and Eiji to the hospital. Everyone was surprised to see the birds.

Cormorant Fishing

Performance Objectives
Students will be able to:

- list 5 images associated with cormorant fishing that the author finds beautiful
- evaluate what these images reveal about Japanese society
- compare the folk practices that appear in this diary entry, with those in their own culture

Procedure
Divide class into groups of four. Distribute **Worksheet: Cormorant Fishing**. Allow students 15 or 20 minutes to read and discuss the following questions. One person will act as the recorder for each group. Debrief groups and summarize answers on chalkboard.

- Describe the procedure used to catch the fish.
- Select five images that the author finds particularly beautiful.
- How does this traditional fishing practice show the Japanese respect for nature?
- Why does the author feel his experience would have been different in New York City?

Application
Evidence of folk practice occurs in this selection when the fishermen follow their centuries-old customs for catching fish.

- What customs can you think of in other countries that give evidence of folk practice?
- If you could go to Japan would you be interested in seeing this kind of fishing? Explain your answer.

In a three to four paragraph essay, argue that such traditions are or are not an important part of all or most cultures.

Focus Question
How does a culture show its face to the world?

Student Material

This diary account was written by Lawrence Abrams, Project Director, The Brooklyn School for Global Studies.

Teacher Tips

Cormorant fishing is a traditional practice in Japan. Instead, of a rod and reel, the cormorant bird is used to catch a fish.

Worksheet: Cormorant Fishing

Dear Diary,

Sandy and I decided to leave the group for the evening to experience **Cormorant** fishing. We traveled, by ourselves in the train, arriving at Sago station in 20 minutes. By 6:15, we had walked through the narrow streets of Sago and were on the Oi River in Arashiyama. The scene was spectacular with walls of evergreen mountains lining the river. The sun was setting and the mist rising from the river. Natural forces seemed to preview the mystical experience we were to have this evening.

Punctuality is a serious concept in Japan. Tickets go on sale at 7:00 PM or 19:00 hours. At 6:45, the friendly Japanese ticket seller changed the sign from **Row Boats For Hire** to Cormorant Fishing. People had already cued up to buy tickets. He waited. At 6:55, he took his ticket book out and jotted down a serial number. He waited again. Promptly, at seven, he sold his first ticket. In Japan, beginnings and endings have a precision that Americans find hard to comprehend.

I expected the Cormorant fishing to be a sport. It was really more of a ceremony. Approximately twelve wooden boats with Japanese paper lanterns hanging from their thatched roofs set sail. Actually, it was more of a push than a sail since the boatman used a long bamboo pole to propel the boat along the shallow river. Beneath the water's surface are small fish called *Ayu*. The Cormorants, or *Coos* as the Japanese call them, are trained to dive underneath the water and catch *Ayu*. A ring is placed around the *coo's* neck so they do not swallow the small river fish. The fisherman held six *coos* tied on to leashes made of rope. Each time, a *coo* catches a fish, he would use the leash to hoist it into the boat and then get the *coo* to cough up the fish.

We were on one of 12 viewing boats. Other boats had dinner served on the river with Japanese men and women dressed in blue and white *yukatas* (cotton robes), drinking *sake* and beer as they ate. Since we were seated on the tatami mats of the boat, our dinner was a bag of potato sticks which we passed around to other fellow travelers. Occasionally an *ob*ento boat would come by selling soda, beer, grilled squid, eggs, sparklers, and souvenirs.

The river, lit by a quarter moon and the red paper cylinder lanterns from the boats, glowed peacefully. Then two crackling balls of fire, each on a separate ship approached our

boat. The fire was composed of burning logs suspended over the water so the fishermen and Cormorants could spot the *Ayu*. The sparks from the wood fire crackled over the river. Three men were on each fishing boat; one polling, one spotting the fish and one dressed in a grass-like shirt holding the six cormorant on a leash. The bamboo pole hit the side of the wooden boat rhythmically as the birds dove into the water. The deep resonant drum beats from the pole striking the side of the wooden boat echoed into the night. As the birds surfaced with fish, the embers swirled over their heads and rose into the night air until the glowing ashes encircled the fisherman.

After the first run of fishing the two boats released fifty floating lanterns on the river. These lanterns slowly drifted toward us. Each was composed of a piece of wood eight inches square with a candle in the center surrounded by a waxed paper bag. They looked mystical as they floated towards us. The moon, mountains, sky, and water reflected upon the ghosts or spirits which were in each bag. A Japanese student who had earlier eaten some of our potato sticks, explained that the candles symbolized souls in Shintoism. The beauty we were witnessing was breathtaking in its simplicity. Some Japanese children used the floating lanterns to light sparklers which added both an eerie light and smoke upon the river. One Japanese baby, no more than a year old, was transfixed as his parents held a sparkler out in front of him. His face illuminated by the glow of the sparkler was as timeless as the floating lanterns. Several more runs of the Cormorant boats took place before the fishing ended precisely at 9 P.M. Time is both eternal and exact in Japan.

Many Japanese practice Shintoism and Buddhism. Shinto deals in a more joyous approach to worship with its emphasis on simple, natural symbols. Buddhism is more somber in its approach to "life as suffering." The beauty of those floating candles helped me understand intellectually what they experienced spiritually. The ghosts are intertwined in our fortunes. Japan has taken much from China but what they borrow somehow becomes uniquely Japanese.

Finally, on our way back to Kyoto, we had another Japanese experience. We asked two teenagers for directions to our *ryokan* (Japanese Inn). Since they were from Nara, they didn't know where our hotel was located; however, they stopped a man from Kyoto who obviously was coming home to his family. He was unsure of the hotel address too, but half in English, half in Japanese we examined our street map under the light of a doorway. We laughed at our predicament.

Student Notes

Sure enough all three Japanese people insisted on helping the two lost *geigin* (foreigners) find their way home. They walked with us for 10 minutes trying to decipher the map. The teenagers and the man spoke to each other with respect and friendliness. We did not want these people to go out of their way. We were guests in their country. They escorted us for another 10 minutes until they were sure we could find our way home. Maybe these people extended themselves because we said we were *sensei* (teachers). Teachers are greatly respected in Japan. Maybe they extended themselves simply because they were Japanese. It any case, it was lovely. In walking the streets, we felt safe, secure, and cared for.

What a different experience today would have been if the locale were changed to New York City. What would a subway ride and walk through the narrow streets of New York look like? What would I see as I cruised on the rivers around Manhattan? How would strangers react if I lost my way home? The manner in which the Japanese presented themselves to me posed many paradoxes for me.

The Role of Aesthetics in Everyday Japanese Life

Performance Objectives
Students will be able to:

- give specific examples of the importance of presentation and aesthetics in Japanese culture
- investigate how presentation affects their own lives
- observe and make notes about how people behave in different situations
- contrast aesthetics of Japanese culture with aesthetics of other cultures

Procedure
Working in pairs, students will have 6-8 minutes to describe their eating behavior in the following situation.

> You have returned home from school and dinner awaits in the family kitchen. Dinner is served at a table in large serving dishes and platters. The table is set with a chair, plate, silverware and napkin. The serving dishes are passed and everyone serves himself. Conversation about the day's events are exchanged.

Show slide of a Japanese meal. (slide 9) Look at examples of **kaiseki** (traditional Japanese meal).

- What is the difference in atmosphere at the two meals?
- What observations can be drawn from each setting?
- If you were served the Japanese meal what is the first thing you would do?
- How does the presentation differ in each setting?
- Briefly define **aesthetic**.
- Would your regular eating behavior change if you were presented with meals served in this way?

Show slides of food presentation in Japan. (slides 10-11)

- If you were shopping in a supermarket and food was presented in this way, would you be more or less tempted to buy? Explain.
- How is this presentation different from the way food is presented in your market?
- What might the difference in presentation say about each culture?

Focus Question
How does a culture show its face to the world?

Focus Question
How does a culture show its face to the world?

We see this **aesthetic** sense not only in the Japanese presentation of food. It is in the way Japanese approach nature.

Show slides of Japanese gardens. (slides 12-14) Give students two minutes to jot down all the things that strike them as "special". After two minutes, elicit what they have observed.

- In what way is this garden similar to or different from a park near where you live?
- What is the appeal of the Japanese garden?
- In what way is the aesthetic of the presentation of food and garden similar?

Show other pictures of Japanese food and gardens. Ask students to observe and write down other examples of the Japanese **aesthetic** sense.

Application
Organize students into triads. From what they have seen today and what they know about Japan's geography, religion and values, ask each group to develop a hypothesis for the development of Japan's unique aesthetic sense.

Sample Writing Topics Suggested by Lesson

- A holiday feast vs. dinner in the microwave.
- Dirt encourages more dirt, cleanliness more cleanliness.
- An incident where dressing in special clothes has affected your behavior.
- Order breeds serenity.
- Go to the school cafeteria. Take extensive notes about the way five people are eating. Can you come to any conclusions about eating habits of American high school students?
- Describe a place you like that has been loved and attended. Contrast this place with its opposite. Describe the feeling each place gives you. Use images of the senses in your description.
- Think of something small that can present your world. Explain.

The Japanese Bath

Performance Objectives
Students will be able to:

- describe the ritual of the Japanese bath
- compare and contrast the attitudes of Americans and Japanese towards public bathing
- evaluate what these images reveal about Japanese society

Procedure
Distribute **Worksheet: The Baths of Matsuyama** and allow students 15-20 minutes to read and respond to the following questions:

- What is unusual or different about these baths?
- According to the author, how did the bath experience change her impressions about Japan?.

Review answers with class. Teacher will then ask class:

- What assumptions do you think most Americans have about Japanese baths?
- What are some of the similarities between Japanese baths and American gym facilities? Differences?
- How would you feel if you were taken to a Japanese bath? Explain.
- What does the ritual of the Japanese bath reveal about Japanese culture?

Summary/Application
A bath is just one small domestic event which the Japanese and the Americans approach differently.

Return to groups. Each group will consider three other domestic aspects where the Japanese and Americans are different (i.e. manners of sleeping, eating and dressing.) Groups will report specific examples to the class. **(Slide 19 of a futon on a tatami-matted floor can be shown here.)**

Examine the origins of these domestic practices, both Japanese and American. Discuss cultural and religious significance as well as the practicality of these habits today.

Focus Question
How does a culture show its face to the world?

Student Material

This account was written by Lynne Greenfield, Assistant Principal, Humanities, Townsend Harris High School.

Worksheet: The Baths of Matsuyama

Long before our arrival in Japan, the members of The Japan Project, twenty New York City teachers of English and Social Studies, talked about the baths. The idea of bathing, naked and in public, provoked a variety of responses. So when the opportunity for our first public Japanese bath presented itself, the group, regardless of age and physical condition, forgot its inhibitions and concerns and in a spirit of adventure and educational discovery, took the plunge.

The Ladies' Bath in the modern hotel down the steep hill from our Lehman College dormitory rooms, was large, attractive and invariably empty of women other than those from our group. During the week we frequented it, we saw few other bathers. I came to look forward to the nightly ritual of cleansing and soaking. It was the perfect ending for a long, hot day of touring. Seated on a small bench at an individual wash station, we would each cleanse ourselves thoroughly using the fragrant soaps and shampoos provided, free of charge, by the hotel. Conversation, like the water, flowed and continued non-stop, as we sat in the steaming pool and later cooling off in the outer room. I thought the bath a lovely custom but not much different from what one experiences in the locker room of a good health club. Being "Japanese" was easier and more familiar than I thought it would be.

Our bathing experiences continued as we traveled through Japan. The baths differed in size and luxury of appointment. There were outdoor baths and garden baths and rooftop baths and specialty baths with statues and water slides. Now we wore *yukatas*, the patterned cotton house-robes, to dinner and to the baths. We still generally found ourselves alone and the sound of our jokes and laughter filled the room. The bath had become an important and much longed for part of the day.

At Matsuyama, in Shikoku, we were told, was the oldest public bath in Japan. Steeped in its literary associations with the writer Natsume Soseki and the great haiku poet Masaoka Shiki, Matsuyama was a small city of hills and narrow, winding streets. Dressed in our hotel's *yukatas* and *gata* (for those with feet smaller than size 8), we prepared to walk to the *Dogo En Sen*, the public bath. Stepping out into the softly lit evening we saw all about us, streaming quietly from every winding street and alleyway, Japanese people in *yukatas*. The streets shimmered with patterns of blue and white as

people, singly or in pairs, strolled to the bath. As we melted into this scene, I could not shake the sense of having entered a traditional Japanese woodcut. For the first time since arriving in Japan, I felt part of a Japanese picture.

The bath at Matsuyama was small, simple, crowded and very quiet. *Yukata*-ed people flowed in and out. We paid our entrance fee and exchanged our shoes for towels. The changing room was filled with Japanese women of all ages. Although no one looked directly at us as we, ten in number, entered, I could sense that we were causing quite a stir. We were the only Westerners. We were larger and heavier than almost anyone in the room and even trying to be quiet, we were loud.

But we were ready to bathe. All our other Japanese baths had been out-of-town tryouts, rehearsals for this - our first really public, public bath. We undressed quickly and, in our studied, new-found, Japanese-inspired uninhibitedness, boldly entered the bath.

By the time we left, cleansed, steamed and relaxed, we knew that we had somehow gotten it all wrong. Japanese people did not parade around naked, but held small washing towels in front of themselves to give the illusion of cover. We were gently instructed by fellow bathers on the proper procedure for washing: the order to washing; number of cleansings and rinsings; when to use water from the tap or the pool and - how to be quiet. The bath was no longer a locker room, but a temple. The bath cleansed not just the body, but the mind and soul. It was a private experience in every sense of the word.

And with these revelations, came another - that this probably wasn't the whole story either. Being in Japan meant trying to peel away layers and layers of meaning from even the simplest acts. I learned not to take anything for granted; to observe and reserve judgment; to not jump to conclusions and to enjoy the complexity of experience that is Japan. Yet, when I think about Japan, I think about the bath and I see the picture of Matsuyama. What could be more simple, or more Japanese, than a twilight walk down the winding streets of a timeless city to a very old bath house and a small, stone bathing pool.

Student Notes

Focus Question
How does a culture show its face to the world?

The Japanese Department Store

Performance Objectives
Students will be able to:

- list advantages and disadvantages of shopping in a major American department store
- compare and contrast Japanese and American department stores
- evaluate how the stores reflect the values of each society

Teacher Background
This lesson allows teachers to discuss some fundamental aspects of Japanese culture such as:

- The importance of maintaining proper behavior and image
- The art of beautiful presentation
- Japanese desire for luxury goods
- Young Japanese consumers want to spend not save
- Pride in Japanese heritage and culture
- Admiration and desire for Western goods
- Desire to please and the emphasis on discipline and loyalty

Procedure
Create **Chart 1** and divide into the three sections below. Working in pairs, students complete chart. After 8-10 minutes, ask students to share findings.

Chart 1: U.S. (large) Department Stores

1. Advantages of shopping in a U.S. department store
2. Disadvantages of shopping in a U.S. department store
3. Suggestions for improving U.S. department stores

Divide class into groups. Distribute **Worksheet: Japanese Department Stores** and allow 15 minutes to read, discuss and complete questions at end of reading. One person will act as the recorder for each group. Debrief groups and summarize answers on chalkboard. **Show slides of Japanese Department Store. (slides 15-16)**

Summary Questions
- Compare and contrast Japanese and American department stores.
- From what you have studied about Japan, how do the Japanese department stores reflect Japanese values?

Worksheet: Japanese Department Stores

A. Names of major department stores - *Departos*

1. Fukuya
2. Tenmaya
3. Mitsukoshi
4. Sogo
5. Takushimaya
6. Seiku

The Ginza
Center of fashion and popular tastes in Tokyo. *Gin* in Ginza is the Japanese word for "silver." In early October there is an annual Ginza Festival staged by merchants to boost business and to thank patrons for loyalty.

B. Services Available at Japanese department stores

- ☐ Bowing uniformed assistants greet customers at opening of store. This is a daily ritual at virtually all of the major department stores.
- ☐ Abundant sales help is available at every counter. Prospective customers are greeted with a smile and a welcome.
- ☐ The sales help is courteous and attentive. They constantly smile and are not rude or nasty. Some elevators have bowing elevator operators.
- ☐ All purchases, no matter how small, are beautifully wrapped and presented. Shopping bags are provided.
- ☐ Customers are encouraged to touch and to try on merchandise. Products are not alarmed or chained.
- ☐ On rainy days plastic bags are provided for umbrellas so customers and floors do not get wet. Plastic bags are recycled.
- ☐ Most Japanese department stores have a lower level devoted to the sale of a wide variety of foods such as:

  sushi and sashimi
  obento boxes (beautifully presented lunch or dinner combinations)
  okonomiyaki (Japanese pizza)
  miso, noodles (Udon or Soba), sukiyaki, yakitori.
  uncooked fish and meat
  candy, cookies, breads (freshly baked, samples)
  coffees
  ice cream (Japanese, Baskin-Robbins, Italian gelati)
  fast food for snacks

Student Notes

fruits and vegetables (fruits are usually individually wrapped and are, by American standards, very expensive. For example, a peach may cost the equivalent of $3 and a canteloupe can easily be marked $10-$15. The quality is uniformly high.)

- ☐ Most department stores sell luxury goods: jewelry and clothing from France, Italy, U.S., and Hong Kong. These items are expensive. Material is beautiful. Most Japanese women are stylishly dressed. Cosmetics sell very well as there is an emphasis on grooming. Japanese women are concerned with how they look and the quality of what they buy.
- ☐ Bridal floor has traditional wedding clothes for Shinto ceremony and Western wedding clothes.
- ☐ Most stores offer a variety of moderately priced restaurants on the top floors. In addition, there is generally an exhibition space for art galleries and special events such as an International Fair.
- ☐ Many other services are available:
  a) Money exchange centers
  b) Sale of stocks (women are the target)
  c) Modeling demonstration by computer imaging

C. Discount stores challenge department stores

Ikebukuro Station – Northwest Tokyo

a. *Step Co.* Discount store that offers bargain prices. There are no explanations, no service, no testing and many buyers. Sales increased 10% this year.
b. *Mr. Max Corporation.* Discounter of household goods and appliances in Kyushu had sales jump 18% in fiscal year that ended last March. A 15% increase predicted this year.
c. New electronics retailers are prepared to sell anyone's equipment if it's cheap enough.
d. Japan's imports of men's suits rose 58% last year due to policy of aggressive clothing discounter.
e. *Jonan Denki.* Discounter of surplus cosmetics from the U.S. via Okinawa where he pays no duties. $12 million in yearly sales. Denki sells Chanel lipstick for $24 but department stores sell it for $40.

Chapter 4
Geography

Focus Question
How does the geography of Japan have social, personal and economic implications?

Lessons
Space and Behavior: A Classroom Simulation
The Cultivation of Rice
Two Geography Learning Activities

Space and Behavior: A Classroom Simulation

Performance Objectives
Students will able to:

- identify the effects of cramped space upon the Japanese
- explain the need to cooperate in order to survive
- propose a hypothesis which links space and behavior

Teacher Background
This geography lesson utilizes a simulation to dramatically illustrate the effects of limited land resources on the Japanese mentality.

Procedure
Arrange classroom with all the chairs clustered together in as tight a space as possible. **Leave No Space Between Chairs.**

As students walk in, direct them to walk quietly to their chairs and sit down. Announce **Do Not Move The Chairs!**

Part 1
Ask students to do a 3 minute "free-write" on the following:

> "Sitting like this, I feel..."

Encourage students to identify and articulate their feelings. Let students know that their feelings are okay. Process and summarize responses on chalkboard.

Part 2
Again, **Do Not Move The Chairs!** Direct students' attention to the chalkboard which contains the following scenario:

> You have been growing up in an environment like this classroom. Because space is at a premium, you and your family have had to adapt. Work with the two people immediately next to you and list as many ways as possible in which living in such a small area would impact on or change your lives. You have 15 minutes to finish.

Debrief student responses on chalkboard. Explain to students that the Japanese generally live in cramped quarters according to American standards. Rooms are measured in terms of *tatami* (straw) mats. A *tatami* mat measures 3' x 6'. The effects of living in close proximity to others has a profound impact on the Japanese people. **Slow slides of Japanese streets and homes. (slides 17-19)**

Focus Question
How does the geography of Japan have social, personal and economic implications?

Teacher Tips

The following guidelines will help you conduct effective simulation exercises.

- Keep activities short and simple
- Arrange the classroom before students arrive.
- Give students clear directions and communicate expectations.
- Know when to stop and take advantage of the "teachable moment"

Focus Question
How does the geography of Japan have social, personal and economic implications?

Summary
Write an essay explaining how the personality and behavior of peoples who live in a country with abundant space and abundant resources would be different from that of Japan.

Application
Take a cartoon strip from any Sunday newspaper and white out the balloons. Create a conversation between two people-one from Japan and one from a country such as the United States.

Enrichment
Have students watch the film *Gung Ho* and analyze it from the perspective of how geography has affected the cultures of the peoples of Japan and the United States.

The Cultivation of Rice

Performance Objectives
Students will be able to:

- describe why Japan is ideally suited for rice production
- explain the socio-economic importance of rice production to Japanese farmers
- evaluate the role of women in rice farming

Teacher Background
With only about 15 percent of Japan's land suitable for cultivation, government policy aids farmers so that they can produce as much food as possible. The government has also supported expensive rice prices, in part to narrow the gap between rural and urban incomes. This measure has also secured rural votes, on which the Liberal Democratic party depended. Furthermore the tax structure favors farmers who agree to cultivate their acreage for 20 years.

Particular emphasis should be paid to the scarcity of habitable land, the reliance on rice as the core of Japanese agriculture and the socio-economic impact that results from the cultivation of this staple crop.

Procedure
Divide class into cooperative learning groups. Each group will receive either **Worksheet A, B, C** to read and discuss. (There will be duplication of worksheets). Allow students 15 minutes to read and discuss questions. One person will act as the recorder for each group.

Debrief groups and summarize answers on chalkboard. **Show slide of Japanese rice fields. (slide 20)**

Application
Find other examples of countries who rely primarily on a single crop. What are the drawbacks of such an economy?

Pretend you are a member of a Congressional committee which has been formed to make recommendations to the leaders of developing nations. Propose an alternative economic plan so that the government can minimize the drawbacks of a single crop economy.

As members of a committee, you have just received one million Yen (100¥ = $1) to use in your district. List five ways in which you would use this money for the rice farmers in your area.

Focus Question
How does the geography of Japan have social, personal and economic implications?

Teacher Tips
Cooperative learning activities may be used in the classroom to develop and expand the theme of physical/historical setting.

Student Material

Excerpted from *The New York Times*, "For the Rice Lobby, the Bowl of Plenty Dries Up," by Andrew Pollack, December 13, 1993. © 1993 by The New York Times Company. Reprinted by permission.

Worksheet A: For The Rice Lobby, the Bowl of Plenty Dries Up

TOKYO, Dec. 12 - As Shigeo Mitsuyama watched 5,000 fellow rice farmers march through the streets here last week to protest the pending opening of Japan's rice market, he realized how the political landscape had changed.

"I don't think the Government would have made this kind of decision 10 years ago," Mr. Mitsuyama said. "All the Parliament members would have been removed in one fell swoop."...

But farmers are not as feared by politicians as they once were. Indeed, when Prime Minister Hosokawa makes the formal announcement, expected early this week, that Japan will allow limited rice imports, it will in some sense signify the end of two or three decades of Japanese history in which farmers have wielded power far out of proportion to their numbers.

That power resulted in policies that favored farmers at the expense of urban consumers, most notably protection from foreign products that kept prices of rice, beef, and produce far higher here than elsewhere in the world. Farmers were favored because they were a pillar of support of the Liberal Democratic Party, which governed Japan for 38 years until it was voted out of office this summer as corruption scandals spiraled around its leaders...

One reason for the erosion of the farm bloc influence is that the number of farm households has shrunk from about six million in 1960 to about half that, as farmers abandon a business that is often unprofitable despite Government subsidies. What's more, most farmers now till the soil only part time and earn the majority of their income from jobs in factories and stores. The loss of power by the Liberal Democratic Party has also hurt.

Two years ago, farmers filled the Tokyo Dome with 50,000 people. But Thursday's protest filled a small amphitheater in Tokyo's Hibiya Park. With the news organizations not willing to give much coverage to such demonstrations anymore, it would be a waste of time and money to bring more people.

As the farmers marched, they vowed as usual to defeat politicians who agree to rice imports. But a 66 year old farmer said, "If the rice market is opened, it will be devastating to Japanese agriculture. But I don't think we can stop it."

Questions

- According to this article, how has the "political landscape" changed?
- What are some of the factors which have contributed to this change?
- The farmer at the end of the article says that the opening of the rice market will be devastating to Japanese agriculture. From what you have read, forecast some of the possible changes that may occur.

Worksheet B: A Woman's Life On The Farm

I live in the district of Nagano which is in the center of Honshu, the main island of Japan. My farm is surrounded by high mountain peaks, and the winters can be very severe, with temperatures dropping well below freezing. So it is up here in the mountains that I manage my 60 hectares (150 acres) of rice paddies. To be precise I should say *our* rice paddies, but as it happens my father is very old, my husband works at a dam construction site nearby and my son and his wife have moved to Tokyo. So, with the way things are, it's up to me to manage the land of our ancestors as best I can.

Why then are we (the women) still working in the fields? It is because we are most often in control of the family purse strings. Despite mechanization, which has made farm work easier, many people no longer want to work on the land. Young people especially, reject farm work and leave for the cities. Husbands, too, may earn more in the towns, and this often leaves the housewives like me to do most of the farmwork. This tendency has become a big problem in the farming world.

I'm up by 5:30 at the latest every morning. My husband has to leave for work at 7:00 A.M., so I cook breakfast and do all my cleaning and washing before leaving home for the rice paddies by 8:00 A.M. My rice plants are marsh plants so they always need to be covered with sufficient water.

The busiest times of the year for rice farmers are at planting time in early summer, at the weeding season in mid-summer, and at harvest time in the autumn. It takes 145 days from the seeding of rice until the harvesting. Up-to-date fully automated machines can cut rice stalks, thresh and pack rice into paper bags. During these periods I usually work in the fields right through the day until dark - perhaps stopping once for a chat with neighboring wives over a cup of tea.

When the cold winter blows over the land I am free from outside work. Then I have time to enjoy my hobbies. I knit toys and clothes for my family and it is a great privilege to enjoy a cup of tea sitting round the warm stove with my friends.

I have been living this life ever since I was married. It is certainly true that farming is not an easy life and I cannot blame young people for preferring the bright lights of the city. But I love this land, and wish to continue farming as long as my health permits.

Student Material

Excerpted from "We Live in Japan," Kazuhide Kawamata, 1984, pp. 24-25. Reprinted by permission Bookwright Press, Franklin Watts Inc.

Questions

- List three reasons Japanese women work in the rice fields.
- Based on your reading and class discussions, describe the traditional role of women in Japan?
- From what you have read and discussed in class, how has the status of women changed in modern Japan? Consider the following factors: the role of mothers in education, the nuclear family.

Worksheet C: *SAKE* - A Japanese Tradition

Long ago there were four main groups in Japan: the *Samurai*, the farmers, the craftsmen and the merchants. Merchants were once considered the lowest group, but with changes and national development, the merchants provided the major driving force which pushed development on its way.

Today the descendants of the Mitsui family continue to brew *sake* although they have lost the title of the "largest private economic empire in the world". *Sake* is the main alcoholic Japanese drink. It is made from rice wine and is usually drunk warmed, though a few rare *sake* are traditionally drunk chilled. *Sake* barrels were first made for the Imperial Court.

Nowadays, would you believe that *sake* is brewed in the U.S.A. In a competition in 1982 amongst all the states in America, Berkeley, California was chosen by Takara Shuzo Company of Kyoto as the home of its new brewery. California rice is as tasty as top quality Japanese rice and one fifth the price! Water from the melted snow of the Sierra Nevada is abundant and is used in the brewing process. Three thousand 5 kilo (11 pound) liters of *sake* were brewed in 1990 (50% of US consumption). The *Takara Sake USA* factory usually welcomes visitors to their traditionally designed *sake* tasting room where guests are shown video slides, displays and given free samples to taste.

Although nowadays a few types of rare *sake* are drunk chilled, cold *sake* is something of a new fad. A sweetened *sake* called mirin is used for cooking.

Drinking *sake* while contemplating nature's beauty is a traditional past time in Japanese culture.

Questions

- What is *sake*?
- What is the traditional relationship between the brewing of *sake* and rice cultivation in Japan?
- According to this article, how has the traditional relationship changed?
- Based on what you have learned about Japanese society and culture, propose a theory which accounts for the traditional class order which put the samurai at the top and the merchants at the bottom of the class structure.

Two Geography Learning Activities

Performance Objectives
Students will able to:

- compose a song using names of Japanese locations
- identify the impact of limited space upon the Japanese
- compare the price of products in New York and in Tokyo

Teacher Background
These learning activities were designed, not as self-contained lessons, but were meant to be incorporated into classroom settings in order to serve the needs of the students and the teachers.

All of our students spend a great deal of their time listening to music. Therefore, we used this interest as a motivational strategy in order to integrate geography into the social studies lesson. Although this particular musical selection uses the words and melody from the folk song, *This Land is Your Land* the musical rendition could easily be changed to a rap, reggae or rock version to meet the needs and musical expression of the students and teachers.

The use of the real estate ad demonstrates the scarcity of land in an island nation. The comparison of a typical New York studio apartment to the same space used as a family dwelling in Tokyo demonstrates that concept. This may be used as an introductory resource to a geography, economics or even history lesson.

Materials
A class set of Worksheets A and B and set of maps of Japan.

Procedure
Duplicate and distribute the map of Japan at rear of book. Distribute **Worksheet A: This Land is Your Land**. Introduce song. Ask students to locate the places mentioned.

Allow students 15-20 minutes to work together in small groups to compose their own song which includes at least 12 place names. Ask for volunteers to perform.

Distribute **Worksheet B: Classified: Apartments for Rent**. Ask students to read both classified ads.

- What general conclusions can you draw as a result of the ad?

Focus Question
How does the geography of Japan have social, personal and economic implications?

Worksheet A: This Land is Your Land

Chorus:

This land is your land. This land is my land.
From Kyushu to Hokkaido.
From Honshu to Shikoku.
Hey, this land was made for you and me.
As I was walking that ribbon of highway,
I saw above me Mount Fuji.
I saw below me that vast Japan sea.
This land was made for you and me.
I roamed and rambled, and followed my footsteps,
from old Kyoto to ancient Edo.
And all around me a voice was sounding,
saying this land was made for you and me.

Chorus:

This land. This land.
When the sun came shining and I was strolling,
past the Ginza to the Imperial Gardens
As that view was lifting, a voice was chanting,
this land was made for you and me.

Chorus:

Hey, this land was made for you and me.
Well this land was made for you and me.

Worksheet B: Classified: Apartments for Rent

Student Notes

Live in the heart of New York City!

Luxury, 24 hour doorman, large studio, 610 square feet, great for singles, walk to work, southern exposure, separate kitchen with dishwasher, air conditioned, wall to wall carpeting, working fireplace. $1250 month.

Great Family Apartment for Four

Tokyo suburb, 615 square feet, two hour commute to central Tokyo by railroad, separate kitchen, terrace, elevator building, ¥318,000 (yen) per month.

Questions

- Based on these two advertisements, what generalizations can you draw about living space, expenses and quality of life for each of the two cities?

Look in your local newspaper and find examples of classified ads for apartments. Compare the cost in your own community.

Chapter 5
Social Roles

Focus Question
Have the roles and positions of men, women and children changed with time?

Lessons
Japan: Then and Now

Japan: Then and Now

Performance Objectives
Students will be able to:

- define and outline the role of men, women and children in Japanese society before and after WW II
- compare and contrast their roles in Japanese society in different time periods
- evaluate the degree to which gender and age roles have been altered with time

Major Ideas
The Japanese outlook toward the world is decidedly different before and after WW II.

In a stratified society, the roles of men, women and children are different depending upon the time period.

Springboard
Teacher will divide class into three groups. One group will represent women, the second group men, the third group children. Each group will be given a short period of time to write down the characteristics of their group today.

For example, the group representing men might say - macho, breadwinners, professionals, athletes, baby sitter, etc.

Then ask each group to list the characteristics of their group 100 years ago. For example, the group representing men might say - only wage earner, responsible, etc. Ask each group to put these findings away for a short period of time.

Procedure
Distribute JAPAN THEN worksheets **Worksheet A: The Salaryman** to group representing men; **Worksheet B: Japanese Women** to group representing women; **Worksheet C: Japanese Views of Children** to group representing children.

Each group will be given time to read worksheet and answer the following questions:

- What were the responsibilities of the people you read about?
- What role did family life play in their lives?
- What role did work play in their lives?
- Would you consider them happy or unhappy? Explain.

Focus Question
Have the roles and positions of men, women and children changed with time?

Teacher's Tip

Use a "What I Know" chart as the springboard, see p. xii-xiii, the TEACHERS GUIDE. At the top of the chart, write the focus question listed at top of page.

Column I can be filled in before reading **Worksheets A, B and C.** Column II and III should be completed after **Worksheets D, E and F.**

Focus Question
Have the roles and positions of men, women and children changed with time?

Distribute JAPAN NOW worksheets, **Worksheet D: Life with Father** to group representing men; **Worksheet E: Myths and Realities** to group representing women; **Worksheet F: The Material Child** to group representing children.

Each group will be given time to read worksheet and answer the following questions:

- What were the responsibilities of the people you read about?
- What role did family life play in their lives?
- What role did work play in their lives?
- Would you consider them happy or unhappy? Explain your answer.

Teacher will now "debrief" groups by having each group "report out." Teacher will record all responses on "What I Know" chart on chalkboard.

You have looked at the roles of men, women and children in our society both today and in the past. You have also looked at the roles of men, women and children in Japan in the past and today.

- How are they the same?
- How are they different?
- What does it tell us about each culture?
- What questions still remain unanswered?

Summary/Application
We are now aware that time and place determine the role we play in a culture.

- Pretend you are either a man, woman or child in either American or Japanese society either today or in the past. Write a short letter to your counterpart talking about your role in the society and your reaction to the role. Students will share their responses and teacher will post.

Worksheet A: THEN: The Salaryman

The primary symbol of Japan's postwar economic miracle is surely the *sarariman*. The devastation of World War II galvanized Japanese white-collar workers, known as "salarymen," who created a gleaming new Japan from the rubble of defeat. Bureaucrats and factory workers have also toiled in the work of reconstruction, but it is the corporate foot soldier who has helped spread Japan's economic power to every corner of the world.

Although today the term "salaryman" refers to anyone who receives a regular paycheck, it has traditionally meant the white-collar worker. What has set the *sarariman* apart from his counterparts in other countries is commitment and loyalty to the firm. In the twenty years after the war, these men who built the economic miracle joined corporations such as Mitsubishi or Sumitomo, confident that they would stay on until retirement. They gave their hearts to the company and made it the most important thing in their lives. Their commitment is reminiscent of the feudal ties of mutual loyalty that bound the samurai warriors to their retainers in 16th-century Japan.

In return, they received the blessings that Japanese management often showers on its loyal workers: job security, automatic promotions and an astonishing array of fringe benefits. These include cut-rate company housing and company commissaries, company vacation resorts, company athletic facilities and even, for blue-collar workers, a company marriage bureau. One well-known electronics company has a common grave site to ensure togetherness in the afterlife.

Office mates become a second family. Salarymen spend the hours after work in *otsukiai* (keeping company). Central to *otsukiai* is the ritual of drink, in which the colleagues let off steam, form deep friendships and talk over the work of the day. The purpose of *otsukiai* is community-building, and companies often pay the tab.

At the office, loyalty means putting in extra hours. Twelve-hour days are routine, although the last three hours are often spent at a bar in *otsukiai*. Though Japan is officially moving toward a five-day work week, many Japanese still work "half" a day on Saturday and do not bother to take their vacation.

This unparalleled commitment to work has made Japan master of one industry after another. It earns respect and, especially from Southeast Asians, even fear. Americans and Europeans despair of matching Japanese industriousness and suggest that the Japanese work less and play more. Partly to appease us, even the Japanese government has recently taken up the call.

... most Japanese working in large companies are extremely loyal and diligent. For years to come, they are likely to keep Japan fiercely competitive.

Student Material

"The Salaryman" by Jared Taylor, *Faces of Japan*, TeleJapan USA, Inc. Reprinted by permission.

Student Material

Adaptations of "Changes in Woman's Life Cycle - 1920" by Hirota Hisako. Reprinted by permission Japan Information Service.

"Excerpts from Japanese Women: Constraint and Fulfillment," by Takie Sugiyama Lebra, University of Hawaii Press, Honolulu, HI, 1984. (pgs. 141-44; 300-311; and 266.) Reprinted by permission.

Worksheet B: THEN: Japanese Women Today

a. *Changes in Woman's Life Cycle - 1920*

Marriage:	21
Birth of first child:	23.5
Birth of last child (#5)	35.5
Marriage of eldest son	48.5
Last child leaves school	50.5
Birth of first grandchild	51
Husband stops working	56
Husband dies	57.5
Wife dies	61

3 generations together for 10 years
5 years care of elderly parents
3.5 years widowhood

b. *Japanese Women: Constraint and Fulfillment*

... the majority of women, especially in prewar and wartime generations found their primary role and identity in the domestic sphere. Education was geared, foremost, for feminine accomplishments for a wife and a mother. Marriage was a necessary step for a women toward her fulfillment, and in motherhood her personal identity was fused into the mother-child double identity... The stigma of female singlehood in Japan is such that almost every women over the "marriageable age" is eager to marry even without love. Once married, [differences in roles] could so sharpen that husband and wife would have nothing in common...

Schools operated under the assumption that the students' mothers are homemakers and always available to the children; companies expect their employees to be looked after by their homebound wives so that they, the husbands, will maintain their full-time or overtime dedication to the companies.

... [There is a sex-based hierarchy.] Social structure dictates that women be inferior, submissive, more constrained, and more backstaged than men; that they be lower in status, power, autonomy, and role visibility. [In public, men act superior to women.] A husband who appears henpecked disturbs a sense of social order and thus invites ridicule from women as well as male peers.

The following are interviews with older women relating to their experiences in Japan in the period before WW II.

1. "What was most unbearable even to a patient daughter-in-law was the overt or covert restriction on the amount of food she could have... I was always the last to eat the meal. When I was going to have a second bowl of rice, my husband's sister asked her mother if there was enough for lunch. The mother said, `Men go out to work, therefore they must eat a lot. Children, too, need a lot because they are growing up. But women are just playing in the house, they don't have to eat.' The daugther-in-law withdrew her rice bowl. Apparently all this was not witnessed by her husband; in an interview he stressed how harmonious the relationship between his mother and wife had been."

2. "The in-law relationship is stronger than blood parenthood. Many aspects of my mother-in-law are living with me. She was uneducated but knew many proverbs... `Hard at night, then easy in the morning.' Finish the work at night says the lesson, however painful, so that you will have an easy time next morning..."

Student Notes

Student Material

Adaptations from "Becoming Japanese: The World of the Pre-School Child," Joy Hendry, University of Hawaii Press, Honolulu, HI., Pgs. 11-31. Reprinted by permission.

Worksheet C: THEN: Becoming Japanese: The World of the Pre-School Child

The Japanese word applied to discussions about child-rearing and early training is *shitsuki*... English translations of the word include `breeding', `upbringing', `training' and `discipline.' This translates into English as `The boy became depraved from lack of family training,' `Children are plastic in the hands of parents,' and `Home instruction is of the first importance in nurture of a child.'... In the literal translation... the meaning is said to be `the putting into the body of a child the arts of living and the good manners in order to create one grown-up person.'... The business of child rearing is thus associated with some of the most important elements of Japanese culture... The creation of people is no less important to the continuity of the culture [than the cultivation of rice and the raising of *bonsai*] and, in the Japanese case, is seen as another skill to be cultivated with a good deal of time and careful attention.

A child in the family: The emphasis placed on child-rearing is no doubt related to the high value children are accorded in other ways. A married couple without children is rare in Japan, and most families have their first child fairly soon after marriage... One of the chief purposes of marriage is often stated to be to have descendants...

This is a part of the traditional ideology in Japan that a family is less a unit in its own right than part of a continuing entity known as the *ie* (house or household)... Each generation is obliged to the previous one for its existence and upbringing and therefore expects to reciprocate by carrying out the rites on behalf of the ancestors, caring for the living seniors in their old age, and providing for the subsequent generation.

... Even in the case of nuclear families, a marriage is seen as much more secure once children are born to the union... Once a child is born, a husband and wife may see themselves as related more permanently through the `natural' vertical relationship that each have with their child... Thus children in Japan have these important extra roles to play - to provide the vital continuity to the *ie* and to cement the relationship between the parents. Not only is the child essential to the well-being of the family and valued as a treasure and gift to its caretakers, it also represents a responsibility for them to mould it in a way which will be acceptable to the wider society...

The expectation of attention for children: Traditionally, mothers took babies into their own bedding or provided a small mattress beside their own for a young child... It is usually customary for an adult to lull a baby to sleep before placing it in the cot, and pick it up again if it should wake up... the baby [should] experience as little anxiety as possible... When the child grows up a little, it is usual for a caretaker to lie down beside it at bedtime until it falls asleep... The employment of baby sitters is a Western custom that is largely rejected in Japan. Mothers may leave tiny babies with neighbors or family members for short periods during the day, but an evening out with her husband by hiring a relative stranger is not a priority... in three-generation households, a couple could leave children with their grandparents.

On a more practical level, the Ministry of Health and Welfare has developed a comprehensive range of child welfare services... Pregnant mothers are required to register at their local health center where they may be examined free of charge... Public health nurses and midwives conduct home visits during pregnancy, childbirth and soon after the baby is born... low-income families receive free milk for a period of nine months. All children under six years of age are provided by law with vaccinations for smallpox, diphtheria, whooping cough and polio. At three years, children are called to attend a medical, dental and psychological examination during which early disorders may be detected and treatment recommended.

Student Notes

Student Material
Japan's Astounding Future: Life With Father", David E. Sanger, *The New York Times*, November 12, 1993. © 1993 by The New York Times Company. Reprinted by permission.

Worksheet D: NOW: In Japan's Astounding Future: Life With Father

Katsuki, JAPAN. The Japanese government is now teaching men how to be better fathers. At 7 p.m. one Friday evening, when men would usually be dutifully at their desks, 40 or so executives have stepped into the company auditorium for the latest in Japanese employee training: a course in the art of being a family man.

The evening lecturer dispensed with all Japanese niceties. "You have to live another 20 or 30 years after you retire. You will lose your title. You will lose your job. You will lose your business card. What is left? Only your children and your wife."

...All over the country the government is holding a series of experimental seminars... Speaking to praise the wonders of a weekend in the Japanese Alps, comedians ridicule the demands of corporate life and everyone is talking about reversing decades of state-sponsored workaholism.

"There is only one hitch," says the Education Ministry Official who drew up the program. "Even with overtime hours declining, worker-bee fathers come home early, they find they have no place. They don't know what to do. They are there, I guess, but they are spiritually non-existent in their houses. This is what we should attack very aggressively."

...Conspiracy theorists who examine each action of the Japanese bureaucracy to discover hidden agendas say the Education Ministry is pretty obvious: to reverse the decline in Japan's birth rate, which now stands at a record low of 1.5 children per woman of reproductive age.

The thinking goes like this: The birth rate is dropping because women are marrying later and going back to work earlier. If men become involved in raising children, the women should become less reluctant to have children.

The task of re-educating Japanese men falls to experts like Yoshihiro Onoue, a former high school teacher now working for the Osaka Prefectural Board of Education. Mr. Onoue's job is to find speakers to travel to the companies: he says education officials in some towns are even bringing in comedians to parody the life of the overworked "salaryman." He is accustomed to having doors slammed in his face when he tells companies what he has in mind.

"When you look at the conditions in Japan today, you still have corporate warrior fathers imprisoned by the company," he said with a shrug, "some companies want to keep it that way."

But he sees some hope for change. The recession has hastened the arrival of the five-day workweek, and companies will probably find it difficult to go back to the six-day week when the economy recovers. There is even talk of moving national holidays around to create more three-day weekends.

At one manufacturer, the men who came to the government-sponsored session said they found it long on bromides and short on practical advice on escaping the workplace and becoming more involved at home.

Hiroshi Sato, a 45-year-old executive with two children, crinkled his nose as he was warned of the dangers of *karoshi*, or death from overwork. The picture of work-all-day, drink-all-night life in Japan he thought, was a bit overdrawn.

Younger men seem more intense. "It's my duty to become a skillful father, and the Government really can't help me," said Shoichi Hayashida, a 35 year old father of three children. "But the reality is that I am too busy working."

Nonetheless, "the company is making great progress, they are even introducing flex-time this summer for the first time," said a leader for what passes as a labor union at one company. "It's a matter of survival," he says. "If we don't catch up with this trend as a company, no one will come work here."

Student Notes

Student Material
Adapted from "The Japanese Woman: Traditional Image and Changing Reality," Sumiko Iwao, Harvard University Press, 1993, pgs. 1-17.

Worksheet E: NOW: Japanese Women - Myths and Realities

... The persisting myths about women is just one dimension of the general inadequacy of information Westerners have about Japan... Perhaps the most fascinating [trend] is the way Japanese women themselves have been changing, winning an astonishing degree of freedom and independence quietly and unobtrusively, largely without the fanfare of an organized women's movement or overt feminism... The core of this backstage revolution is the generation born after the end of World War II, between 1946 and 1955, mainly those who are college-educated and live in urban areas. Educated under the postwar democratic constitution in predominantly co-educational institutions, these women, it can be argued, have set the stage virtually to their own liking.

One of the main issues for women is equality... In terms of rights, Japanese women believe, as do their American counterparts, in equal pay for equal work, equal opportunity, and so on. What appears to be different is their concepts of equality, in that in Japan equality is not sought on principle. Part-time working women and full-time housewives in particular consider themselves equal to their professionally or vocationally employed husbands, at least as far as their status in the household is concerned.

Not only do women see themselves as equals to their husbands but their husbands willingly admit their dependence on women. These women, who control the household purse strings see themselves as valued with high self-esteem because the management of the family has always been considered central to stability and prosperity in Japanese society. Contrary to the image of subjugation outsiders seem to associate with Japanese women, the latter often believe it is they who draw the boundaries within which their husbands move, not the other way around.

The lives and attitudes of Japanese women have undergone tremendous changes in the past 15 years. The younger generations enjoy unprecedented freedom and diversified opinions, and the relationship between the sexes is described by some as *dansei joi, josei yui* (men superior, woman dominant). But this is nothing new.

... Fifteen years ago, for example, a typical 35-year-old woman was most likely a professional housewife with two children who devoted her life to serving the needs of

husband and children. On the basis of hte fixed set of roles (e.g. shipkeeper's wife, schoolteacher, mother) she assumed, each of which was clearly and narrowly defined, it was relatively easy to visualize how she lived. Today it is not so easy. Every role (even that of wife and mother) is much more loosely defined. She is equally likely to be single, married, living with a partner, or divorced; to have children or be childless; to be working part- or full-time. And she is as likely to be a person who seeks self-fulfillment and devotes herself to personal goals as an "education mama," who pursues vicarious fulfillment through the accomplishments of her children.

... What ultimately provided Japanese women with increased options, ironically, was their position outside the mainstream of society. They have not occupied positions of significance in policy-making and business and their existence and voices have been pretty much ignored by men in formal areas, but there has been some advantage in this state of "inequality." It has exempted women from having to fit into the frameworks set down by the public or private organizations (corporations) of society and has allowed them the margin of freedom to explore their individuality in ways not permitted to men... Women are the intellectual and artistic upstarts of society today, exploiting new endeavors and expressing their raw energies in diverse forms, while men remain largely confined to the old established norms and codes of traditional hierarchical society. Mature women are going back to school, entering universities and graduate schools; they are going to work for international organizations like the United Nations, leaving humdrum jobs to run for political office, and becoming successful as novelists, writers and poets (a count of recent literary prizes in Japan shows that a majority were won by women).

Student Notes

Student Material
Adapted from Merry White, "The Material Child," Free Press, New York, NY, 1993, pg. 200-221.

Worksheet F: NOW: The Material Child

A. Self-Examination

2nd year high school girl: *"I am active and take high pride in myself. I like to be a winner...but I jump in fast without considering. But, as in a maze, we can take another way when we hit a wall. The more you do, the more walls you may hit, which I think will improve your understanding of who you are."*

Senior high school boy: *"I must discipline myself to be a good man. We have ups and downs in our life. I must overcome difficulties, be a man who is respected, and have a good future."*

Senior high school boy: *"I am timid, weak-willed, indecisive and irresponsible...I have no patience, no willpower, no endurance, no concentration power. I am both optimistic and pessimistic. I have no good points, and I am hard to understand...Generally Japanese are easily molded by others and lose their identities, and therefore it is difficult for me to know what I believe. I, being immature and underdeveloped, still have a long way to go to see my beliefs."*

B. Friendship, Continuities and Choices

Senior high school boy: *"While I was at the bus stop, cars were passing in front of me... I imagined them going along the same road for a while, then some turning to the left, others to the right, each going to his/her own destination. Until they came to a turning point, they all have the same destination but in the end they arrive at different places because of their own goals, thoughts and wills...That's us, now, I think... We have been together so far, but as we each have our own ways, we have to say goodbye someday. That's what I'm afraid of. Of course, I have to keep going: we have to look ahead and go step by step in the process of growing up."*

Senior high school girl: *"Indecisive as I am, I cannot make a quick choice, especially when I like both alternatives. I am easily influenced by others and I buy things which look cute on them, although I am not too fashion-conscious. I tend to take my friend's advice on what I should get... People say I'm* ***oraka*** *(happy, loose). I suppose I could take it to mean* ***toroi*** *(slow, dumb), but I'm not bothered... overall I like the way I am."*

C. Role Models and Inspirations

Japanese boys often choose a teacher as role model, citing "selflessness," "dedication," "friendliness," and "strictness" as qualities to be emulated. Japanese girls choose their mothers, citing similar qualities in them, even though the self-sacrifice of some mothers appear pointless to their daughters. Some girls noted that their mothers may not have had a choice in their lives: they had to be 100% housewives or 200% workers and housewives. The first to some seems empty; the second over-full and oppressive. They usually admit their mothers, but wondered if these were the only choices.

High school boy: *"I don't want to be like anyone...I want my own self, my own pace...I'd like to emulate qualities in others I admire, but I's like to be myself."*

D. The Future

Adults in Japan complain of low engagement in teens. A teacher complained that today's teens were "small-bore," rather than "large-bore" as he said they were in his youth. He feels they have too narrow a range and shallow ambitions and that they have no heroes and don't make large efforts towards major goals. Other teachers call their students "aliens," "wandering bats," "mental bean sprouts"... others have said that teens are superficial and standardized as the product of media and marketing.

... Most Japanese youth, particularly in high school, feel they have only a limited choice, but do not seem frustrated by this. In saying they will have ordinary lives, they do not mean pointless ones... Vaulting ambition is not seen in Japanese teens, whereas high-flying goals are part of the rhetoric of American youth... Girls want to be dressmakers, or work in cosmetic industries, or teach - boys seem interested in small but independent businesses such as shopkeeping and coffeeshop management.

... Japanese youths are more likely both to follow parental occupations and to seek direction from parents than are American youth.

High school senior girl: *"I don't want to live by myself... I just don't think I can take care of myself... I'd be alright emotionally, but from what I hear, you have to do laundry yourself. Clean, cook - all of that."*

Student Notes

Student Notes

18 year-old college freshman girl, Yokohama: *"I don't want marriage, children and housekeeping. I have many friends who want to stay single, and when we write to each other, we talk about living together communally if possible... I might end up living and working just for myself... I like to live the way I like, though I don't know myself well yet."*

E. Realities

Young people in Japan perceive economic distinctions and their most immediate experience is as consumers. As the targeted audience of consumer industries and the media, youth are actively wooed as purchasers, and wooed through friendships. The media provides "shopping training," and the market place is the most favored form of leisure activity. Keeping up the Satos may lead to embarrassment. In Japan, the youth are said to be strongly materialistic.

F. Ideas and Ideals

Whether or not Japanese teens are "small-bore" or "lacking in motivation" and "immature," they do represent a new generation to older Japanese. Are they the new materialistic, the new independents, the new individualists? ... Like their American counterparts, they are not as evidently or radically different from their parents as teens in the late 1960s and early 1970s.

G. Relationships and Relativity

... the recent increase in affluence has had two affects on adolescents. The first is to widen the gap between children with money adequate to keep up in the consumer culture and those without such resources. The second is to create a larger pool of candidates for elite and prestigious educational opportunities - forcing the educational system to provide preparation for increasingly competitive examinations at high school and college entrance levels. This pressured selection system tends to label children by academic achievement at younger and younger ages, in spite of the premise that university entrance is a meritocratic process open to all

Teacher Resources

Map of Japan
Description of Slides
Bibliography
Videography

Map of Japan

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Description of Slides

1. Tokyo Street
2. Mount Fuji, the symbol of Japan
3. McDonalds on the Ginza, the influence of the West
4. Class photo at Kamakura Buddha
5. Shintō priest at the Grand Shrine at Ise
6. Torri Gate and stone lanterns, Kyoto
7. Pilgrims rest at a Shinto shrine, Matsuyama
8. Hiroshima Memorial, Hiroshima Peace Park
9. Kaiseki meal
10. Fruit and vegetable presentations
11. Assorted food gift packages
12. The Silver Pavillion, Kyoto
13. The garden at the Imperial Palace, Kyoto
14. A raked Zen garden at the Silver Pavilion, Kyoto
15. Suburban Department Store, Chiyoda, (interior)
16. Suburban Department Store, Chiyoda, (exterior)
17. The Ginza at Night, Tokyo
18. Canal in Kyoto
19. Futon on tatami-matted floor in a *Ryokan*, a traditional Japanese inn
20. Japanese rice fields

Cover photographs: *top-left*: A vendor at the Takayama morning market, Central Japan; *bottom-right*: School children on an outing at Miyajima Islands, near Hiroshima. All slides and photographs were taken and provided by Hazel Sara Greenberg.

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